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# Annual Report of the Dacca Museum for 1936-37

1936-37  
1937-38  
1938-39  
1939-40  
1940-41  
1941-42  
1942-43  
1943-44

*Bound together*

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Published by

~~D.M.D.~~ N. K. BHATTASALI, M. A., PH. D.

*Curator, Dacca Museum.*



PUBLICATIONS OF THE DACCA MUSEUM.

by

N. K. BHATTASALI, M. A., Ph. D.

*Curator, Dacca Museum.*

AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY  
INDEPENDENT SULTANS OF BENGAL".

I. ICONOGRAPHY

OF

BUDDHIST AND BRAHMANICAL SCULPTURES  
IN THE DACCA MUSEUM

Introduction of 39 page giving the history of Bengal.

Architecture and Sculpture.

A full Index of 35 pages.

*Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Director of Public  
Instruction, Bengal; 83 plates, containing 10 collotype and 146  
half-tone illustrations and one map. Double crown Octavo,*

*Pages 274 + 39. Half-Morocco. Price Rs. 25/-.*

SOME OPINIONS.

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"I have no doubt that it will prove a useful and attractive publication."

2. Dr. Sunitikumar Chatterjee, Khaira Professor of Linguistics.  
Calcutta University, in the *Modern Review*, January, 1930, in an article on  
"The Pala Art of Gauda and Magadha."

"And only recently has been published from Dacca Mr. Nalinikanta  
Bhattacharya's book *Iconography of Buddhist and Brahmanical sculptures in the*

# Annual Report of The Dacca Museum

## FOR

### 1936—37

#### 1. THE RE-ORGANIZED DACCA MUSEUM COMMITTEE.

The constitution of the Reorganized Dacca Museum Committee was noted in the last year's Report. The Committee held its first sitting on the 3rd July 1936 and took over charge.

The Committee adopted by circulation on the 10th October, 1936, a Resolution of condolence on the death of Khan Bahadur Sayyid Aulad Hasan, one of the founders of the Dacca Museum, and Honorary Secretary to its Committees for a number of years.

On the appointment of Dr. R. C. Majumdar as Vice-Chancellor of the University of Dacca, and consequently the President of the Museum Committee, Dr. S. K. De, M. A., D. Lit. was elected by the Academic Council of the University to take Dr. Majumdar's place on the Dacca Museum Committee.

#### 2. ESTABLISHMENT.

There was no change in the Establishment.

#### 3. FINANCE.

As recommended in the Report of the Dacca Museum Reorganization Committee, the annual contribution of the University of Dacca towards the Funds of the Dacca Museum was increased from Rs. 500/- to Rs. 1000/-. An equivalent grant was received from the Government of Bengal. Unfortunately, Government did not find their way to lift the 20% cut on all their grants imposed some years ago. This cut is responsible for a reduction of Rs. 880/- from the total amount of Government grants, viz. Rs. 4400/-.

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The Receipts and Expenditure of the Dacca Museum for the year are shown below in a tabular form.

Receipts:—

1. By balance from the previous year	Rs. 681-0-9
2. Contribution from Dacca University	Rs. 1000-0-0
3. Annual Maintenance grant from Bengal Government	Rs. 3000/-
4. Grant for Duty on Spirit	Rs. 400/-
5. Grant equivalent to contribution from Dacca University	Rs. 1000/-
	<hr/>
	Rs. 4400/-
Reduced by 20%.	Rs. 3520/-
	<hr/>

Rs. 5201-0-9

Expenditure:—

	Rs.	as.	p.
1. Salary of the staff	3266	6	0
2. Provident Fund Contribution	207	0	0
3. Natural History Section	39	12	0
4. Specimens	103	6	0
5. Travelling Allowance	120	1	6
6. Library	206	7	3
7. Annual Repairs	58	5	9
8. Furniture	60	13	6
9. Contingency	120	7	0
10. Taxes	110	15	0
11. Electricity	87	5	0
	<hr/>		

Rs. 4380 15 0

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## 5 ARCHAEOLOGICAL SECTION.

Two miniature images of Haraparvati, one in metal and the other in Terra-Cotta, were presented by Rai Sahib Upendra Nath Ghose, Chief Manager, Bhowal Raj State. They were found while re-excavating an old tank called Kasir Chhit at the village of Bhagnahati, near Sripur, P. S. Sripur, Dt. Dacca. The Terra-Cotta image, though very crude, is a distinct type, and is typical of the Terra-Cotta images that obtained in these parts in pre-Muhammadan days. A similar, but much better executed piece depicting Krishna playing on flute and the Gopis dancing in pairs, was recently obtained from Sabbar, well-known for its terra-cottas, and will be noticed in the next year's Report. The terra-cotta Haraparvati is exactly 5" in height. The metal one is only  $2\frac{3}{4}$ ".

The year was a particularly fortunate one from the point of view of addition to our existing excellent collection of Copper-Plates. The Curator undertook a tour in the Faridpur district in search of three Copper-Plates, all of which had been noticed and published long ago, but all traces of which were lost since then. These are the Idilpur Plate of Sri-Chandra, the Madanpad Plate of Visvarupasena and the Samantasar plate of Harivarmma. The Curator visited Samantasar, Idilpur, Madanpad and other places in this connection and was fortunate enough to recover two of the plates, viz: the Madanpad grant of Visvarupasena and the Samantasar plate of Harivarmma.

The Madanpad grant of Visvarupasena, like his other grant now preserved in the Vangiya Sahitya Parisat of Calcutta, is a marvellous sample of the art of the Calligraphist, as well as of the engraver. A fine image of Sadasiva,  $3' \times 2\frac{1}{2}'$ , is affixed to the conical top of the plate as the Royal Seal. The plate itself measures  $12\frac{1}{4}'' \times 10\frac{1}{4}''$ . It contains thirty lines of writing on each side. The writing is in a bold, firm, neat hand and the engraving is uniform and very well-executed. The contents of the plate were first published by Mr. N. Bose in the Journal of the Asiatic Society of Bengal for 1896. The plate has been re-edited by Mr. N. G. Majumdar in his *Inscriptions of Bengal*, Vol. III. It is a grant of Visvarupasena Deva, son of Laksmāna Sena Deva, issued on the first day of Aswin in the 14th year of his reign, from his Jayskandhavara or Capital,



situated at Phalgugrama. It grants the village of Pinjakasthi \* to a Brahmin named Visvarupa, belonging to the Vatsya Gotra and Pancha-pravara. The grant had an annual income of 627 Puranas. The land was situated in the Vikramapura division of Vanga in the Bhukti of Paundravardhana.

The Samantasar plate of Harivarmma is an inscription of very great importance for the history of Bengal. It was noticed by Mr. N. Bose in the second volume of his **Vanger Jatiya Itihasa**, thirty-three years ago. The plate was damaged by fire before it reached Mr. Bose's hands and he could publish only a tentative reading of the reverse. Unfortunately, the reading was vitiated by preconceived notions formed from what the custodians of the plate told Mr. Bose about its supposed contents. This reading, containing unwarranted names and dates, has so long served to puzzle scholars interested in the reconstruction of the history of the Varmma dynasty of Eastern Bengal. It was even uncertain what the name of the father of Harivarmma was. The new Vajrayogini plate of Samalavarmma made it clear that Harivarmma belonged to the same dynasty and was a predecessor of Samalavarmma ; but no clue could be obtained regarding the relationship between them. A re-examination of Harivarmma's plate was thus a pressing necessity. Fortunately, the Curator succeeded in searching the plate out and securing it for the Dacca Museum. It has now been chemically cleaned and an accurate and complete reading of the reverse has been prepared by the Curator. It can be definitely asserted now that the plate is not dated in the 44th regnal year as made out by Mr. Bose. In fact, it is an undated plate and lacks the usual endorsement of the **Karanas** of **Mahaksapatalika** ( The Chief Record-keeper ) and **Mahasandhivigrahika** (Minister for Peace and War) which is found on other plates.

The obverse of the plate is almost obliterated and no sure reading of the name of Harivarmma's father can be attempted. It can be said, though not without some hesitation, that the name is probably not Jyotirvarma, as made out by Mr. Bose. All attempt will be made to decipher the important obverse side, but the condition of the plate promises very little hope for success.

One gold coin of Pratapa Deva Raya and eight billon coins of the early Sultans of Delhi were added to the cabinet during the year.



## 6. LIBRARY

The following Journals were subscribed during the year.

1. Journal of the Royal Asiatic Society of Great Britain and Ireland.
2. Journal of the Royal Asiatic Society of Bengal.
3. Indian Historical Quarterly.
4. Indian Culture.
5. Journal of the Vangiya Sahitya Parisat.
6. Epigraphia Indica. (Presented by the Government of India.)
7. Bengal Past and Present. (Presented by the Curator.)

The other important additions to the library were the following.

1. Vogel's Catalogue of the Mathura Museum.
2. Tabakat-i-Akbari, Persian Text.
3. Visvakosh, 2nd. Edition, Vol. I.
4. Ditto, Vol. II.
5. Vanger Jatiya Itihash, Brahmana Kanda, Part VI.
6. Ditto, Kayastha Kanda Parts II to VI.
7. Vanger Jatiya Itihash, Vaisyakanda.
8. Kayasther Varna-nirnaya.
9. Mediaeval Indian sculpture in the British Museum. R. P. Chanda.
10. Udaygiri and Khandagiri Cave Inscriptions, by Dr. B. M. Barua.
11. Vrihat-vanga, by Dr. D. C. Sen.
12. Imperial Gazetteer of India, Map Volume.
13. Cambridge Shorter History of India.
14. Blochet's Mussalman Paintings.
15. Muir's Life of Muhammad.
16. Some Aspects of Bengali Social Life. by Dr. T. C. Dasgupta.
17. Dynastic History of Northern India. Vol. II, by Dr. H. Roy.
18. Harilila, by Lala Jaynarayan.

19. The Upanishads, I, II, III.

20. Gauda-vaho by Bakpati.

21. Kaumudi-Mahotsava.

The Director of Land Records and Surveys, Bengal, continued his presentations of 1" = 1m Maps.

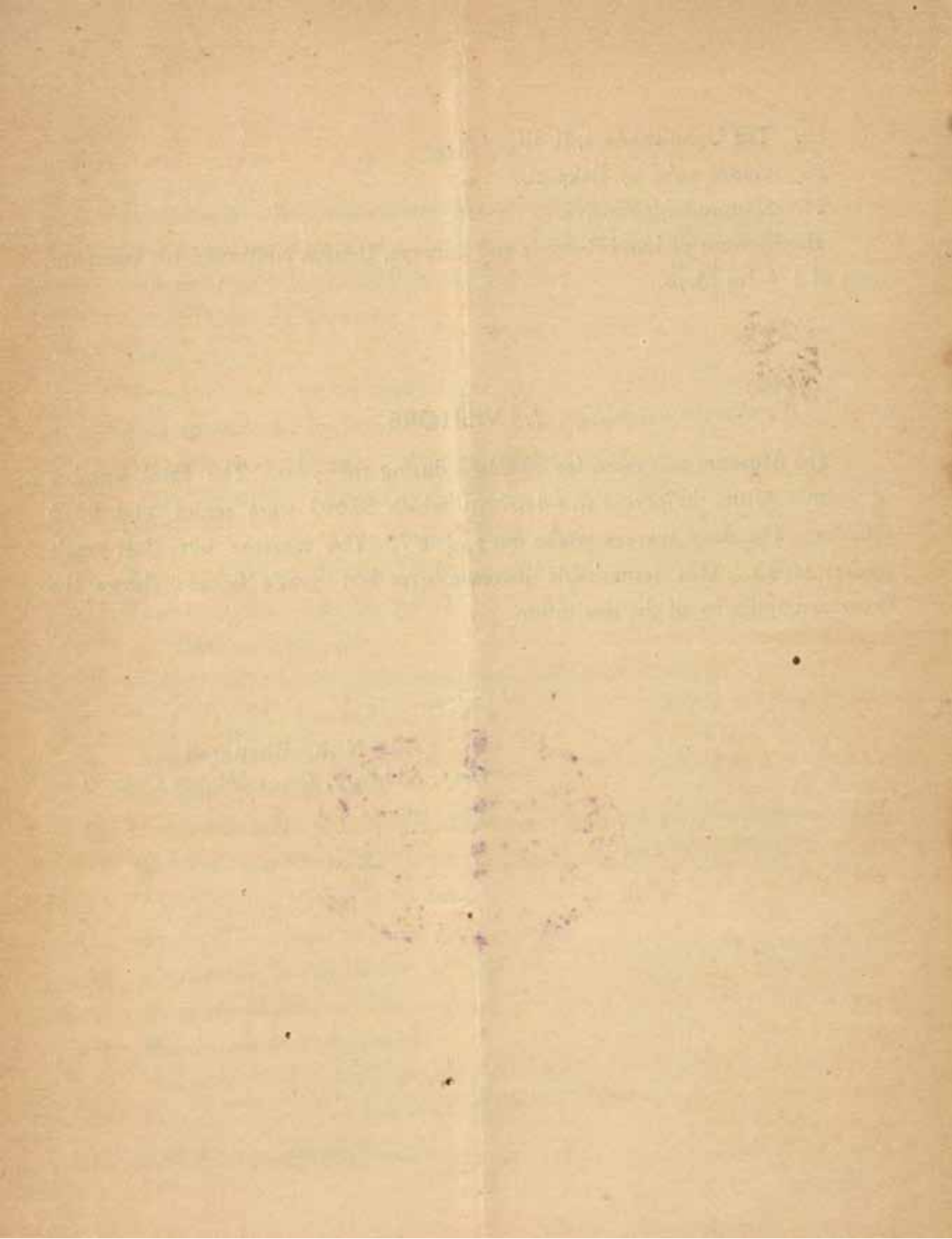
## 7. VISITORS

The Museum was open for 284 days during the year. The total number of visitors during the period was 41679 of which 37803 were males and 3876 females. The daily average works out as 146.7. The increase over last year's figures is 45. This remarkable increase over last year's figures shows the growing popularity of the institution.

N. K. Bhattasali

*Hony. Secretary, Dacca Museum Committee*





# Annual Report of the Dacca Museum for 1937-38



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"The Pala Art of Gauda and Magadha."



# Annual Report of the Dacca Museum for 1937—38.

## 1. THE DACCA MUSEUM COMMITTEE

The Committee met thrice during the year under report.

The first meeting was held on the 17th April, 1937, in which the Budget for 1937-38 was passed. The second meeting was held on the 27th September, 1937. In this meeting, the Annual Report for 1936-37 was adopted. In response to our appeal for an annual grant, the authorities of the Dacca District Board informed us that they would be prepared to sanction an annual grant to the Dacca Museum Library on certain conditions. These conditions were accepted by the Dacca Museum Committee in the meeting of the 27th September. But we regret to have to observe that the Dacca District Board did not find their way to sanction the annual grant, of which a hope was held out, in spite of our acceptance of the conditions laid down by them. It is desirable that the Committee should move further in the matter.

The Committee met for the third time on the 2nd February, 1938, and passed the Budget for 1938-39. An important item discussed was the move on the part of Government in the Department of Communication and Works, to hand over the two buildings of the Dacca Museum, to the Dacca Museum Committee entirely. The Dacca Museum holds these two buildings as loans from the Department of Education and the Annual Repairs are done by the Public Works Department and the owners' share of the Municipal taxes is also paid by them. If Government now decide to hand over the two buildings entirely to the Dacca Museum Committee, it will entail an additional annual expenditure of about Rs 500/- to the Committee. The Committee can ill afford to consent to this additional burden on their impoverished resources, rendered still more slender by the persistence of the 20% cut imposed by Government. A representation to this effect was addressed to the Education Department in May 1938, but no reply has yet been received.

## 2. ESTABLISHMENT

There was no change in the Establishment. The want of a librarian-clerk is being keenly felt for some years. But there appears to be no hope of employing one, as long as Government do not find their way to lift the 20% cut imposed on all grants received from them.



### 3. FINANCE

The 20% cut is taking away the amount of Rs. 880/- from our slender resources every year. The result is a crippling of activities in all directions.

The receipts and expenditure of the Dacca Museum are shown below in a tabular form.

#### Receipts

1. By balance from previous year		820-1-9
2. Contribution from Dacca University		1000-0-0
3. Annual maintenance grant from Bengal Government	3000/-	
4. Grant for duty on spirit	400/-	
5. Grant equivalent to contribution from Dacca University	1000/-	
	<hr/>	
	4400/-	
	Reduced by 20%.	3520/-
		<hr/>
		5340-1-9

#### Expenditure

1. Salary of staff		3312/-
Curator @ 250/-	3000/-	
Darwan @ 14/-	160/-	
Chaprashi @ 12/-	144/-	
	<hr/>	
	3312/-	
2. Provident Fund		207/-
3. Natural History Section		20- 4-0
4. Travelling		5- 2-0
5. Library		330- 3-0
6. Annual Repairs		123- 3-
7. Furniture		91- 4-0
8. Contingency		112- 8-6
9. Printing		38- 1-3
10. Taxes		110-15-0
11. Electricity		83- 8-0

Total Rs. 4434- 1-6

Receipts. Rs. 5340-1-9

Exp. Rs. 4434-1-6

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Balance 906-0-3



#### 4. PUBLICATIONS

The Catalogues of Coins presented to the Dacca Museum by Hakim Habibar Rahman Khan and by Sayyid A. S. M. Taifoor were published during the year, the former illustrated with three plates and the latter with six plates. Hakim's catalogue describes 213 coins and illustrates 56 out of them. Taifoor's catalogue describes 210 coins, and illustrates 63 out of them. An old *sanad* of Shah Shuja dated 1051 preserved in the family of Mr. Taifoor is also described and illustrated in his catalogue. All these excellent plates were prepared and printed by the Bharat Phototype Studio of Calcutta.

The following list will give an idea of the Hakim Collection and its strength.

One coin of Yasovarmma, King of Kashmir

One coin of Samanta Deva of Ohind.

One coin of Madanapala Deva of the Gaharwar dynasty of Kanauj.

Two Silver coins of Nasiruddin Mahmud Shah ( Sultan of Delhi ).

Two billon coins of Ghiyasuddin Balban

Two silver and six billon coins of Alauddin Muhammad Shah Khalji

Five billon coins of Muhammad Tughlaq.

Eight billon coins of Sikandar Lodi.

Fifty-nine silver coins of Sher Shah, including a unique coin of 945 H. putting back the hitherto accepted date of his coronation by one year, as well as several new varieties and mints.

Seventeen silver coins of Islam Shah

The following Sultans of Bengal are represented in the collection by their silver coins, the totals being noted against their names.

Shamsuddin Firoz Shah 1

Ghiyasuddin Bahadur Shah 3

Jalaluddin Muhammad Shah 1

[ This coin is a unique one with a Tughra reverse, from the Chittagong mint and dated 827 H. ]

Ruknuddin Barbak Shah 8

[ Contains new types ]

Jalaluddin Fath Shah 1

Shamsuddin Muzaffar Shah 1

[ It is a gold coin from the Khajanah, clearly dated 896 H. ]

Alauddin Husen shah 12

Nasiruddin Nasrat Shah 10

Alauddin Firoz Shah 4

Ghiyasuddin Mahmud Shah 6



Ghiyasuddin Bahadur Shah bin Muhammad Shah 1

Sultan Jalaluddin bin Muhammad Shah 1

Of the Mughal coins, a unique coin of Humayun from the Tanda mint deserves mention.

There is an excellent series of silver coins of the kings of Kabul in the collection, beginning from Taimur Shah, son of Ahmad Shah Durrani.

The following list will give an idea of the Taifoor collection and its richness.

Nine punch-marked silver coins from the bank of an old course of the Brahmaputra in the north-east corner of the Dacca District. These are probably the earliest historical finds in the District.

Fifty two silver coins of Sher Shah, one of them being of 945 H. Two more coins of 945 H are known ; one in the Hakim collection already described and the other in a private collection. All these coins are from the Raipara find described by Mr. Stapleton in J. A. S. B., 1929.

Thirty one silver coins of Islam Shah.

Nineteen silver coins of Barbak Shah, containing many new types.

Twenty-six silver coins of Husen Shah, giving some new types and mints.

Twenty four silver coins of Nasrat Shah.

Six silver coins of Firoz Shah, son of Nasrat Shah.

Nine silver coins of Mahmud Shah. There was a silver coin of Deva Manikya of Tippera dated in 1448 *Saka* and another coin of his son Vijaya Manikya dated in 1458 *Saka* in the collection, but they were transferred to the Dacca Museum on exchange.

Two copies of the Iconography and one copy each, of the Hakim and the Taifoor catalogues of coins were sold during the year. The following account will show the condition of the Publication Fund.

### Receipts.

1. By balance from the previous year	Rs. 1325-14-5
2. By sale of publications	Rs. 32- 0-0
	<hr/>
Total	Rs. 1357-14-5

### Expenditure.

1. Curator's share of the sale proceeds of last year	20- 7-3
2. Paper for catalogues	7-11-9
3. Postage	1-14-3
4. Printing of the Hakim-catalogue	63- 0-0
5. Blocks for the catalogues	108- 6-0
6. Binding the catalogues	20- 0-0
	<hr/>
Total	221- 7-3



Receipts	Rs. 1357-14-5
Exp.	221- 7-3
Balance	Rs. 1136- 7-2

## 5. ARCHAEOLOGICAL SECTION.

The most remarkable addition to the Archaeological Section during the year under report is a terra-cotta cone of red earth, 5" in height, exactly like the cone crudely depicting images of Hara and Parvati, obtained last year from a village in the Bhowal *Pargana* of this district. The height of the both the cones is the same, but the Hara-parvati cone was dark in colour and the present cone is light red. It was dug up in excavating a new tank at Sabhar, a well-known place containing the ruins of an old city, about 17 miles north-west of the city of Dacca. The cone was presented to the Dacca Museum by Sj. Kalicharan Saha of Sabhar. There are good reasons to believe that the ruins at Sabhar are pre-Pala in date and it may be noted here that of the numerous gold coins of the Imitation Gupta type discovered in the ruins of Sabhar, no less than seven are in the Dacca Museum.

The terra-cotta cone obtained from Sabhar during the year under report, unlike the other terra-cotta sculptures from the same locality, is a heavily decorated piece, depicting Krishna and the milk-maids dancing in the *Rasa-mandala*. It is difficult to be sure whether the piece is of the same age (7th-8th century A. D.) as the other terra-cotta antiquities discovered in the locality; but there appears to be little doubt that the piece is pre-Muhammadan in age. The central figure is that of Krishna playing on the flute in a *Tribhanga* pose. His cloth does not come below the knee, and he wears heavy ear-rings and ornaments. He is flanked on either side by two milkmaids, who listen to his music enraptured and with folded hands. The figures are rather crude, but the smile of satisfaction and deep enjoyment that plays on the face of the girl to the right and the raptures and self-forgetfulness on the face of the maid to the left, are too evident to be ignored even by a casual observer. The *mandala* is complete with the figures of four more milk-maids, who dance in pairs interlocking each other in close embrace. The arms and, the wrists of the girls are covered by profuse ornaments and big circular pendants hang from the lobes of their ears. The *saris* they wear are heavily patterned and folds hang down to the ankles in their front. The breasts of the girls are covered with prominent *kanchulis*. It is worth noting that though altogether six girls are depicted on the piece, no one of them has been made the chief favourite of Krishna,—a feature met with only in the earliest Krishna legends.



Of the two stone images secured during the year under report, an unfinished image of Lokanatha in black stone is an interesting one, as it shows the process of manufacture. The image is only a rough-dressed one, showing chisel-marks all over its body and it lacks the polish usually met with in images. The other stone image is a very crude one of Suryya, probably of modern manufacture. These two images were worshipped by an up-country man of the town, who presented them to the Dacca Museum on his leaving Dacca. Probably they were secured from some place in Bihar.

The Dacca Museum purchased some years ago a set of mss. of the Mahabharata, complete in 20 thick *Puthis* within wooden covers, from S. J. Prafulla Ch. Sen Gupta of Kurashi, P.S. Palang, Dt. Faridpur. Prafulla Babu is a descendant of the famous Raja Rajaballabha, and these mss. were Prafulla Babu's heirlooms. All the mss. were enclosed within leather folds and the wooden covers were all painted with excellent pictures, depicting scenes from the Mahabharata. These were taken out during the year under review to be exhibited in the Museum and the manuscripts were provided with plain teak-wood covers. Twelve pairs of covers were thus placed in the museum on exhibition and the following list will convey an idea of the comprehensive nature of the pictures on them.

1. A. Narayana in *Ananta-sayana*.  
B. Dhritarastra and Pandu with their family.
2. A. *Durbar* of Draupadi and Subhadra.  
B. Duryyodhana's illusion at the *Sabha* prepared by Maya-danava.
3. A. The deceitful dice-play. The affront to Draupadi.  
B. The Pandavas with Draupadi start on their exile,
4. A. Krishna in pretended sleep.  
B. The War-council.
5. A. The War-council.  
B. The battle of Kuruksetra begins. Krishna explains Gita to the dejected Arjuna.
6. A. Bhishma on his bed of arrows.  
B. Council.
7. A. Bhishma on his bed of arrows.  
B. Council.
8. A. Bhishma on his bed of arrows.  
B. Battle starts again.
9. A. Karna trying to lift the wheel of his chariot sunk in mud.  
B. Bhima breaks the thigh of Duryyodhana and drinks the blood of Duhsasana.



10. A. The women of the Kauravas and the Pandavas mourning for their dead. The killing of Draupadi's five sons.  
 B. The death of Salya. Duryyodhana takes shelter in lake Dvaipayana. Death of Dhritarastra.
11. A. The horse of Asvamedha roaming at large.  
 B. Arjjuna fights Babhrubahana.
12. A. The Yadavas kill one another.  
 B. The Pandavas on their last journey.

A judgment in Persian dated 1837 A. D. = 1244 Bengali year, written on several sheets of paper joined together, the total length of the sheets being 5' 9", is an interesting addition. It was presented by Sj. Charu Chandra Banerji, M. A., who obtained it from Sj. Hariprasanna Das Gupta of Outshahi, P.s. Tangibari, Dt. Dacca. The document has not yet been deciphered.

The following list will show the additions to the Coin-cabinet during the year.

Date.	Number of coins.	Metal.	Description.	How obtained.
2.7.1937.	26	Silver	Omayyad and Abbaside.	Presented by captain M.F. C. Martin of the Royal Engineers.
"	2	Copper	" "	" "
8.7.1937.	6	Silver	Yasomanikya-deva of Tippera and the Queens Laksmigauri and Jaya, Date 1522 saka.	Presented by Sj. Hemanta K. Chatterjee.
"	1	Silver	Rajadharamanikya of Tippera and Queen Satyavati. Date 1508 saka.	" "
1.9.1937.	1	Copper	Siva Chhatrapati.	B o m b a y Government.
"	2	Silver	Aurangzib.	" "
24.12.1937	22	Copper	Sikandar Lodi.	U. P. Govern-ment.
"	1	Silver	Indo-Sassanian.	" "
"	1	Copper	Kushana ( defaced).	" "

The serial number stood at 3028 at the end of the year under review.



## 6. LIBRARY

The additions to the library were numerous during the year under review. The serial number stood at 2015 at the end of the year 1936-37. It is 2179 at the end of the year under review. Thus, the number of individual volumes added during the year is 164. The following are some of the important additions.

1. Mahabharata, Virataparvva, Ed. Bhadarkar Inst.
2. History of Rajputana, Vol. III. Pt. I. History of the Dungarpur State by G. H. Ojha.
3. Ditto. Vol. III. Pt. II. History of the Banswara State by ditto.
4. Cambridge History of India, Vol. IV.
5. Imperial History of India, K. P. Jayswal.
6. History of India, 150-350 A. D. K. P. Jayswal.
7. History of Hindu Mathematics, by B. B. Dutta.
8. Principles of Indian Silpasastras, P. N. Bose.
9. Ramayana, Bengal recension, Ed. Amaresvar Thakur and N. Bhattacharyya, 19th—36th part.
10. Kaulajnana-nirnaya, Ed. P. C. Bagchi.
11. Abhinaya-Darppana, Ed. M. Ghose.
12. Matrika-bheda-tantra, Ed. C. Bhattacharyya.
13. Dakarnava, Ed. Nagendra Choudhury.
14. Devata-murti-prakarana, Ed. Upendra Mohan Sankhyatirtha.
15. Gobhila-Grihya-Sutram, Ed. C. Bhattacharyya.
16. Pratima-Mana-Laksmāna, Ed. P. N. Bose.
17. Indian influences on the literature of Java and Bali, H. B. Sarkar.
18. Indian literature in China and the Far East, P. K. Mukherji.
19. Panchavimsati-Sahasrika Prajna-Paramita, Ed. Dr. Nalinaksa Datta.
20. Mediaeval Mysticism of India, Prof. Kshiti Mohan Sen.
21. Dadu, Ed. Prof. Kshiti Mohan Sen.
- 22—71. Selections from the Peshwa's Daftar. Complete in 50 parts, Presented by the Government of Bombay.
- 72—78. Annual Reports of the Archaeological Department, Mysore State, 1929—1935.
79. Mysore Archaeological Series, No. 1. The Kesava temple at Somnathpuram.
80. No. 3. The Lakshmi Devi temple at Dodda-Goddaballi.

[Nos. 72—80 Received in exchange from the Archaeological Department of the Government of Mysore]



81. Catalogue of Indian coins in the British Museum, Ancient India, John Allan.

82. The Age of the Imperial Guptas, R. D. Banerji.

83. The Dhammapada, Ed. P. L. Vaidya.

84. History of Mediaeval Hindu India, Vol. I, Sri Harsha. C. V. Vaidya.

85. Ditto. Vol. II. The Rajputs, C. V. Vaidya.

86. The Rastrakutas and their times, A. S. Altekar.

87. Sadukti-Karnamrita of Sridharadasa, Ed. Ramavatar Sarmma.

88. Proceedings of the 7th All-India Oriental Conference at Baroda, 1925.

89. Catalogue of coins in the Prince of Wales Museum of Western India, Bombay.

90. Seka-Subhodaya, Ed. Sukumar Sen.

91. Gatha or Hymns of the Atharvan Zarathustra, Ed. J. Chatterji.

[The following were received in exchange from the Govt. Museum, Madras.]

92. Bulletins of the Madras Government Museum. Vol. I. Part I. Buddhist Sculptures from a Stupa near Goli village. Dt. Guntur. Ed. T. N. Ramachandran.

93. Vol. I. Pt. 2. Catalogue of South Indian Hindu metal images, by Gravely and Ramchandran.

94. Vol. I. Pt. 3. Tiruparuttakunram and its temples. T. N. Ramachandran.

95. Vol. II. Pt. I. The Adichanallur Skulls, by S. Zuckerman.

96. Vol. II. Pt. 2. The Sri-Vaisnava Brahmins, by K. Rangachari.

97. Vol. II. Pt. 3. Musical instruments in the Government Museum, Madras, B. Sambamorthy.

98. Vol. III. Pt. 1. The three main styles of Temple Architecture, Gravely and Ramchandran.

99. Vol. III. Pt. 2. An outline of temple architecture, by Gravely and Ramchandran.

[The following were presented by the Archaeological Survey of India]

100. A Guide to Elephanta. H. Sastri.

101. Annual Report of the Archaeological Survey of India, 1930-34, Parts I, II.

102. Memoirs No. 46. On the Iconography of the Buddha's nativity. A. Foucher.

103. Do. No. 47. A record of the Quranic and non-historical Epigraphs. Ed. Ashraf Husain.



104. Do. No. 48. Explorations in Sind, N. G. Mujumdar.  
 105. Do. No. 49. Bijapur Inscriptions, M. Nazim.  
 106. Do. No. 50. Sravasti in Indian Literature. B. Law.  
 107. Do. No. 51. Animal Remains from Harappa. B. Prasad.  
 108. Do. No. 52. A memoir of Firoz Shah Kotla, Delhi by J. A. Page.  
 109. Do. No. 56. The Ananda temple at Pagan, by C. Duroiselle.  
 110. Epigraphia-Indo-Moslemica, 1933—34, supplement.  
 111. Annual Report of the Archaeological Survey of India, 1934—35.  
 [Nos. 112-118 were presented by the Archaeological Department of  
 the Government of His Exalted Highness, the Nizam of Hyderabad.]  
 112—15. Annual Reports. 1929—34.  
 116. Hyderabad Archaeological series.  
 No. 9. Sitab Khan of Warangal.  
 117. Do. No. 10. The Gaivimath and Palkigundu Inscriptions of  
 Asoka.  
 118. Do. No. 12. The Kannada Inscriptions from Kopbal.

119. The Centenary volume of the Royal Asiatic Society of Great Britain and Ireland.

120. The Centenary Supplement to ditto.

121. Visvakosa, second Edition, Vols. I. II.

The following periodicals were subscribed during the year.

1. Journal of the Royal Asiatic Society, London.
2. Journal of the Royal Asiatic Society of Bengal.
3. Indian Historical Quarterly.
4. Indian Culture.
5. Journal of the Vangiya Sahitya Parisat.

Received as presents :—

6. Epigraphia Indica.
7. Epigraphia Indo-Moslemica.
8. Journal of the Assam Research Society.
9. Bengal Past and Present.

The Director of Land Records and Surveys is continuing his presents of  
 1 = 1 m final Thana maps of Bengal.

A suitable Almirah was provided during the year under review for  
 storing the map-volumes, which have become numerous.

Two new Almirahs were purchased for the library.

The library has grown so big now that it is difficult to take proper care of the books and prepare proper catalogues without the help of a librarian-clerk. But the way in which Bengal Government is treating this institution and the callous disregard with which the Dacca District Board and the Dacca Municipality are meeting our request for small annual grants, make the hope of appointing one only an empty dream.

## 7. VISITORS.

Batches of girls and boys of nearly all the institutions of Dacca visited the Museum all through the year, especially in December 1937, after the Annual Examinations were over. The Curator always attended these batches, showed them round and explained the exhibits to them. Nearly all the teachers under training of the Teachers' Training College of Dacca visited the Museum in a batch. The Curator explained exhibits to them and they were observed to take brisk notes of the informations supplied to them.

The Curator was also present in the Museum on the first Sundays of every month, to explain the exhibits to the visitors, as directed by the Committee by a special resolution and this resulted in a general stimulation of interest among them.

The Museum was open to the public for 284 days during the year. The total number of visitors during the period was 36314, of which 32706 were males and 3608 females.

DACCA MUSEUM,  
The 20th September, 1938, }

**N. K. Bhattasali,**  
*Hony. Secretary,*  
Dacca Museum Committee.







(a) Krishna playing on flute



(b) The milkmaid to his left

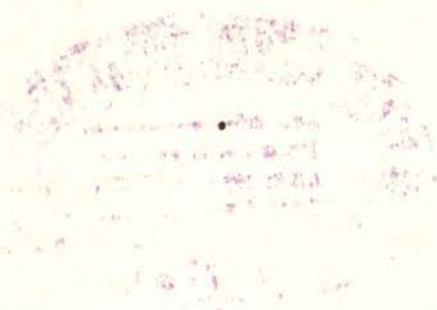


(c) The milkmaid to his right



(d) A pair of milkmaids dancing





# Annual Report of the Dacca Museum

For

1938-39.



069.09 (Dac)  
D.m.D.

Published by  
N. K. Bhattasali, M.A., Ph.D.  
Curator, Dacca Museum.



# **PUBLICATIONS OF THE DACCA MUSEUM**

**BY**

**N. K. BHATTASALI, M. A., PH. D.**

*Curator, Dacca Museum.*

Author of :—

**COINS AND CHRONOLOGY**

**OF**

**THE EARLY INDEPENDENT SULTANS OF BENGAL.**

## **1. ICONOGRAPHY**

**OF**

## **BUDDHIST AND BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM**

**Introduction of 39 pages giving the history of Bengal  
Architecture and Sculpture,**

**A full index of 35 pages.**

*Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Late Director of Public  
Instruction, Bengal ; 83 plates, containing 100 collotype and 146  
half-tone illustrations and one map. Double crown Octavo,  
Pages 274 + 39. Half-Morocco. Price Rs. 25/-*

## **SOME OPINIONS.**

**1. Sir John Marshall, Late Director General of Archaeology in  
India.**

*"I have no doubt that it will prove a useful and attractive publication."*

**2. Dr. Sunitykumar Chatterjee, Khaira Professor of Linguistics,  
Calcutta University, in the Modern Review, January, 1930, in an article  
on "The Pala Art of Gauda and Magadha."**



# Annual Report of the Dacca Museum

FOR 1938-39.

## 1. THE DACCA MUSEUM COMMITTEE.

There were two meetings of the Committee during the year under report.

The first meeting was held on the 20th September, 1938, in which the Annual Report for 1937-38 was passed.

A Museums Conference met in New Delhi and had its sittings from the 6th to the 8th Dec., 1937. In this conference, a number of Resolutions were passed suggesting improvement of the Museums in India and of their administration, as well as calling attention of the Government of India and of the Provincial Governments to the poor financial assistance that the Museums generally received. Government of Bengal, in the Department of Education, by their letter No. 2753—Mis, dated the 8th Aug. 1938, forwarded these resolutions with their observations, for the consideration of the Dacca Museum Committee. In the meeting of the 20th September, these resolutions were considered and a lengthy resolution on them was unanimously passed. It was pointed out that this small Museum, in spite of inadequate financial assistance from the Government of Bengal, had continued its useful activities. It had already published a sumptuously illustrated iconographical catalogue and three other works and catalogues dealing with coins. It has always given publicity to its acquisitions by detailed reports in the newspapers. The utility of the institution as an educative agency has also been efficiently maintained by the curator giving all help and guidance to the batches of students visiting the Museum. As regards placing the Museum under expert management, it was pointed out that the Dacca Museum was very fortunate in this respect in having the



services of Dr. N. K. Bhattasali as its Curator, who was an able scholar and organisor. While thus the Museum had done its part well, the Committee regretted that the same could not be said of the Government of Bengal. It was pointed out how, started in 1913 and supported liberally in the beginning by the Education Department and by Lord Carmichael, Bengal Government soon refused to be responsible for the entire expenses of the Dacca Museum and reduced its annual grant from Rs. 6000/- to Rs. 3000/- promising to supplement it by a further annual grant, equal to the amount of local contribution for its maintenance. In the terrible years of the Great War and during the bad years that folloved, hardly any local contribution was forthcoming and the Museum had to eke out a precarious existence on the meagre Government Grant. Even these grants were reduced by a cut of 20% in 1932 which is still being continued. In 1933, Government appointed a committee for reorganising the Dacca Museum, but Government have not yet found their way to implement the financial recommendations of the committee.

The Committee met for the second time on the 21st Feb. 1939. The Dacca Museum re-organisation committee appointed by Government in 1933 recommended that the re-organised committee should, within a period of three years from the date of its establishment, review the activities and finances of the Museum and make further recommendations to Government in the matter of financial assistance. This was done in the meeting of the 21st Feb. 1939 and the committee prayed for an increment of the Annual Grant from Rs. 3000/- to Rs. 4000/- and also for removing the 20% cut imposed in 1932. Government did not find their way to accede to any of these requests of the Dacca Museum Committee.

## 2. ESTABLISHMENT.

There was no change in the establishment during the year. A temporary assistant worked for about a month at 8as per day for assisting the Curator in the work of preparing a revised classified catalogue of the Dacca Museum Library, as well as of the map-collection. The Curator devoted the entire Pujah Vacation to the work and both the catalogues were completed satisfactorily.

## 3. FINANCE

The Receipts and Expenditure of the Dacca Museum are shown below in a tabular form.

## Receipts

1. Opening balance	Rs. 906-0-3
2. Contribution from the Dacca University	Rs. 1000-0-0
3. Government contributions	
(a) Annual maintenance grant from Bengal Government	3000/-
(b) Grant for duty on spirit	400/-
(c) Grant equivalent to contribution from Dacca University	1000/-
	<hr/>
	4400/-
	Reduced by 20% 3520/-
	<hr/>
Total	Rs. 5426-0-3

## Expenditure

1. Salary of staff			
Curator, April, 38	@ 250/-	250/-	
Ditto for 11 months	@ 260/-	2860/-	
		<hr/>	
		Rs. 3110/-	
Darwan	@ 14/-	168/-	
Chaprashi	@ 12/-	144/-	
		<hr/>	
		3422 -	3422- 0-0
2. Provident Fund			213-14-0
3. Natural History Section			82- 6-0
4. Specimens			126- 7-6
5. Travelling			76- 9-0
6. Library			190-13-0
7. Annual Repairs			229- 7-0
8. Furniture			113- 0-0
9. Contingency			235- 4-0
10. Printing			43- 4-0
11. Taxes			110-15-0
12. Electricity			88-10-6
			<hr/>
Total		Rs. 4932-10-0	

Receipts	5426- 0-3
Expenditure	4932-10-0

Balance Rs. 493- 6-3



#### 4. PUBLICATIONS

Two copies of the Iconography and one copy of the Hakim catalogue were sold during the year. Of the Taifoor catalogue, two copies were sold to the public while three copies were supplied to Mr. Taifoor himself at the concession price of Re 1/- per copy. The accounts of the fund are shown below.

##### Receipts.

1. Opening balance	Rs. 1136-7-2
2. By sale of Publications	52-12-0
	<hr/>
Total-Rs.	1189-3-2

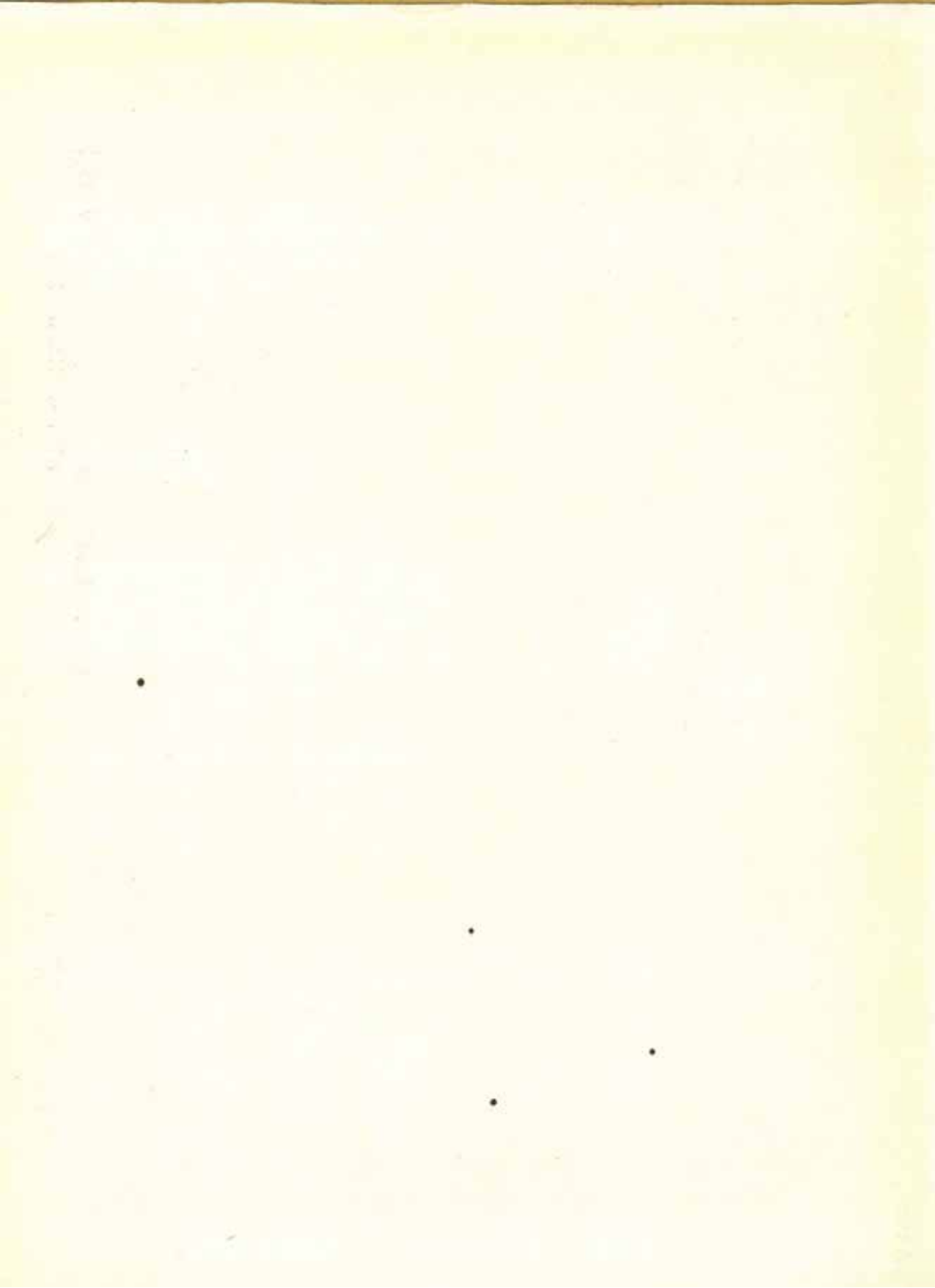
##### Expenditure.

1 Curator's share of the sale proceeds	
of last year	Rs. 10-10-8
2. Postage	1-2-9
	<hr/>
	Rs. 11-13-5

Receipts Rs. 1189-3-2

Exp. 11-13-5

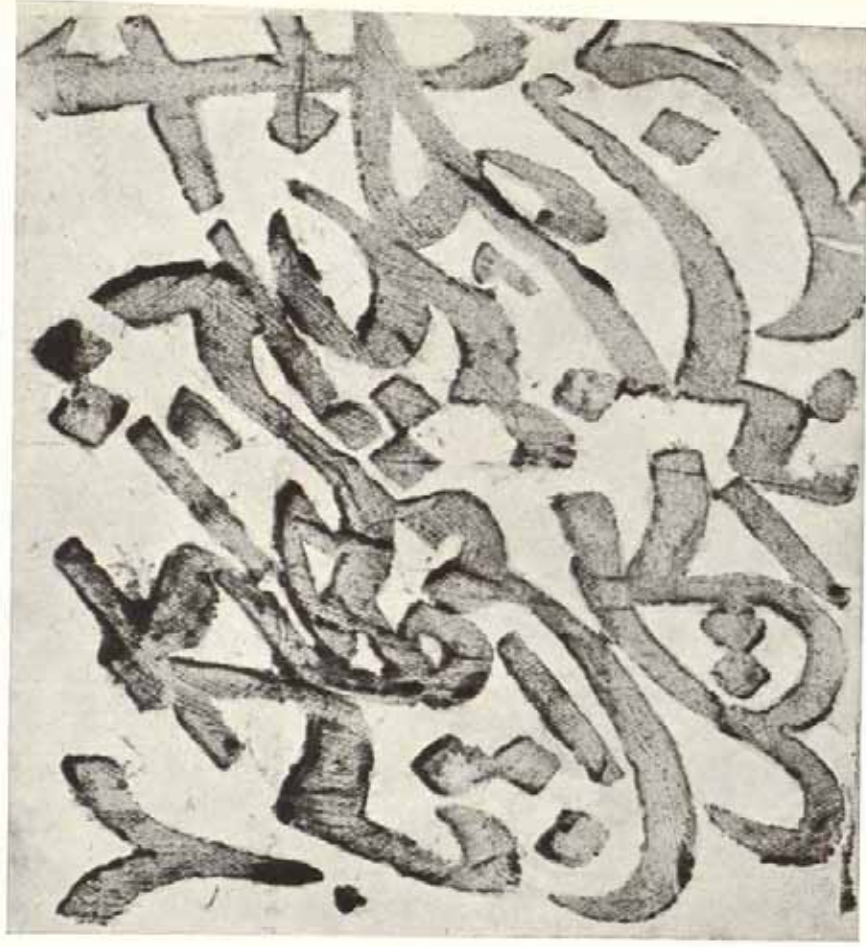
Balance Rs. 1177-5-9







Surya from Nasirkot



Date Portion of the Galdi Mosque inscription of 925 H  
of the reign of Husen Shah

## 5. ARCHAEOLOGICAL SECTION.

Numerous additions were made to the Archaeological Section during the year under review.

An image of Suryya in black stone  $4\frac{1}{2} \times 18$ ", from the village of Nasirkot, P. S. Hajiganj, Dt. Tippera was secured through the good offices of a villager, Mr. A. Quddus, B. A., Asst. Headmaster, Daudkandi High School. The image has the *krittimukha* at the top and all the usual features of an image of the sun-god.

Sm. Dalim Kumar Guha of Vajrayogini, P. S. Munsiganj, Dt. Dacca, presented the Museum with two small images found in his native village, which was at one time a part of the capital city of Sri-Vikramapura, and which, in consequence, is always yielding objects of antiquarian interest. One is an image of Mahisamarddini in black stone,  $5\frac{1}{4}$ " in height. The image has eight arms which carry clockwise 1. A trident plunged into the abdomen of the Asura just emerged out of the decapitated Mahisa with the left leg still sticking in ; 2. A mirror ; 3. An arrow, being drawn out of a full quiver on the back ; 4. A broad sword ; 5. A bore. 6. A buckler ; 7. A bow ; 8. A tuft of the Asura's hair. The goddess is in the *Pratyaldha* attitude of striking. The Lion, the vehicle of the goddess is depicted in a furious mood to her right, while two tiny figures of the donor and his wife appear on the pedestal to the extreme proper right. The goddess tramples the severed head of the Buffalo under her left foot. Although the image is a very small one, it has all the features of an eight-armed Mahisa-marddini complete.

The other is an image of Revanta in *octo-alloy* and is a much more interesting and important specimen than the one just described. It is  $8\frac{1}{2}$ " in height. Revanta rides on a horse. His head is covered by a conical crown, from beneath which curls flow down to the shoulders. He holds a cup in his right hand, while the left hand is in the attitude of controlling the reins. The legs of Revanta are covered by high boots. Four companions are depicted on the piece, a pair in front of the deity and a second pair on his back. Of the figures on front, the one on proper left is broken away and lost. The one on proper right carries a sword and a buckler in his two hands. The figure on proper right at the back is a female figure carrying what looks like a lotus bud in her right hand and something of the shape



of a manuscript in her left. The figure on proper left at the back is a male figure and he holds with both his hands the long butt of a parasol which tops the piece and is held over the head of the deity. A dog is placed on either side of the horse, while between the two front hoofs of the horse, a miniature boar is placed. A devotee is placed in a kneeling posture in front at the extreme proper right bottom

The importance of the specimen is enhanced by the a short votive inscription in two lines on the back of the pedestal in the script of the 10th century A. D. which reads as follows :—

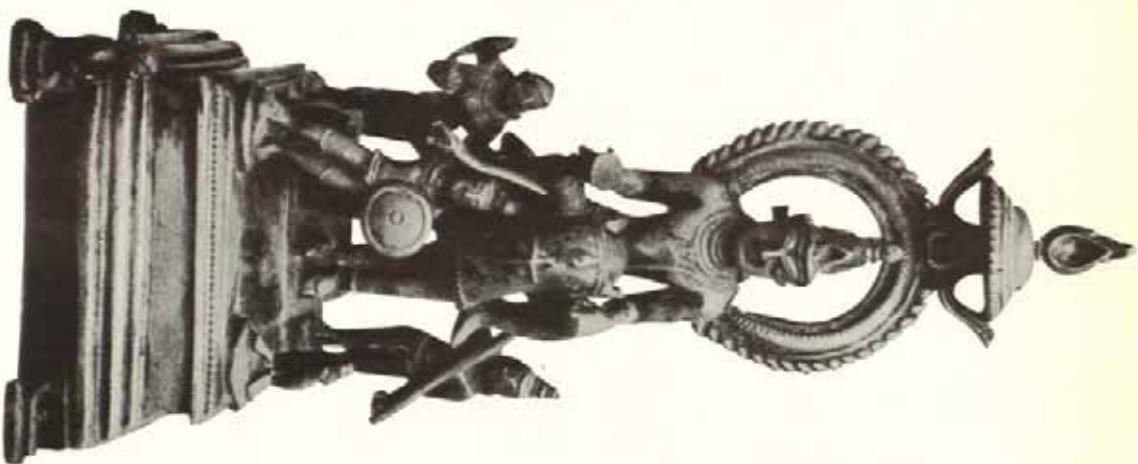
Sri Nagara vode suta vase

deva dharmmo'yam

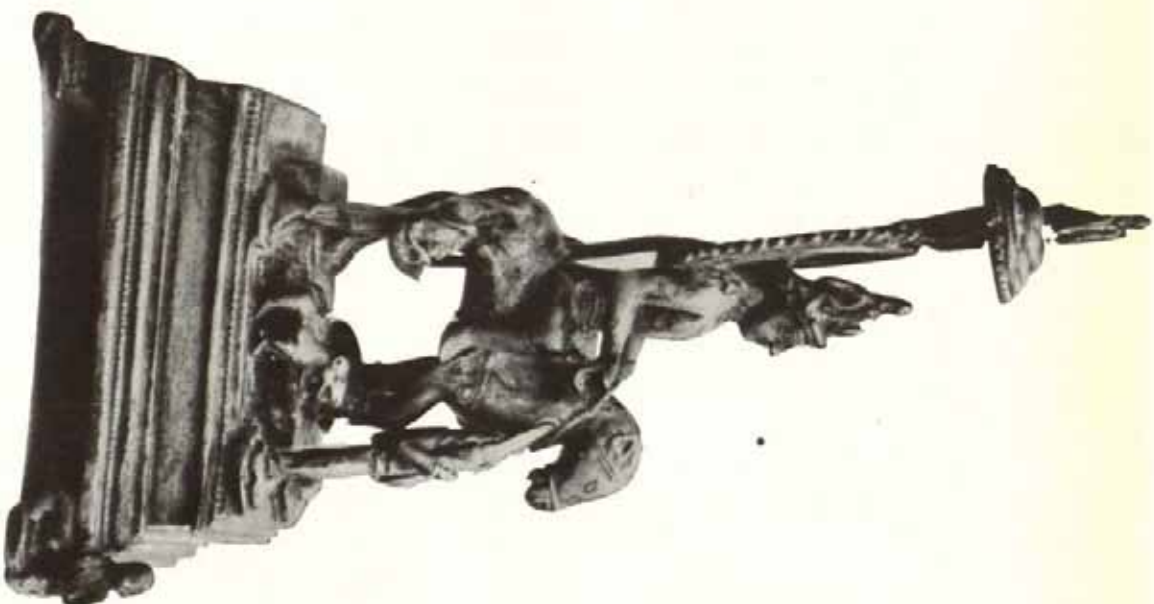
(Trans.) This is the religious gift of Vase, son of Vode, the townsman.

The letter Sri is defective. The under-script *ra* is absent, while the mark for *e* appears before *sa*.

In my "Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum" published in 1929, I dealt with the image of Revanta at some length, on pages 174-177. At that time the mutilated image of Revanta in the Dacca Museum from Badkamta, Dt. Tippera, was practically the only image of Revanta from Bengal known. A number of images of Revanta have been discovered after the publication of the work. An image of Revanta in excellent preservation came up from Chancharipasha in Bakarganj district (Annual Report of the Archaeological Survey of India, 1928-29 P. 160, Pl. LIV-b.) Another image of Revanta was described and illustrated in the Annual Report of the Varendra Research Society of Rajshahi for 1927-28, Plate I-2. Two more images of Revanta were reported in the Annual Report of the same society for 1934-35, and one of them was illustrated. The Markandeya Purana (Ch. 108, V 11, 19-22) describes Revanta with a sword and a bow in his hands, while Kalika Purana, Ch. 80 lays down that Revanta should have a sword in his right hand and a whip in the left. The present image, however, has a cup in his right hand and the reins in his left. In this respect, it is similar to the image of Revanta illustrated in the Annual Report of the Varendra Research Society for 1934-35, as well as the one illustrated in the Ann. Rep. Arch. Surv. 1928-29, Plate LIV-b. The image illustrated in the



Revanta from Vajrayogini  
(Front)



Revanta from Vajrayogini  
(Side)





Ann. Rep. V.R.S. 1927-28, has, however a whip in its right hand and the reins in the left. It would appear, therefore, that none of the two varieties discovered conform exactly to the Puranas. This fact again confirms the suspicion expressed several times by scholars that we have still to discover the *silpa-sastra*, which guided the Bengal sculptors.

A miniature *octo-alloy* image of the Dhyani Buddha, with something like a fruit in his right hand, was presented by Sm. Dharendra Chandra Bhattasali, son of sj. Sarat-Chandra Bhattasali of Paikpara, P. S. Tangivadi, Dt. Dacca. Similar miniature Buddhas are often picked up in this village and in the villages surrounding, as these villages are practically the suburbs of the great city of Vikramapura.

Sj. Bepin Behari Datta of Ghat Farad Beg, Chittagong, very kindly presented two big iron Cannon, 7' 2" and 6' 1" respectively. The smaller one has a rectangular flag embossed on it. These cannon originally belonged to a Dutch pirate ship which foundered on the Chittagong coast. A fishing vessel took possession of two of its cannon and the grandfather of Bepin Babu, who himself is about 84 years old now, obtained these two cannon from that fishing vessel. Mr. Annada Sankar Roy, M.A., I.C.S., Additional Magistrate of Chittagong persuaded Bepin Babu to present these two relics of old to the Dacca Museum, and the grateful thanks of the Committee are due to both of them.

Six big stone slabs, one of them worked with scrolls and figures, were added to our collection during the year, through the exertions of our Honorary Collector Sm. Ganesh Ch. Chakravarti. These with numerous other slabs, were obtained, possibly from the Sonargaon and the Vikrampur areas, by M. Walters, Magistrate of Dacca, when he constructed the iron suspension bridge over the Dolai canal in 1832 A. D., and these were used by him in tightening up the grip of the ground on the huge iron chains on which the bridge rested. When the suspension bridge was supplanted by a girder bridge a few years ago and the huge chains were dug up, these slabs came to view. Most of them were allowed to lie scattered below the new bridge and a great many were taken away by different persons. On information from Ganesh Babu, the Curator saw the Chairman of the Dacca Municipality, the late lamented Birendranath Majumdar, who kindly persuaded the Municipality to present six of the slabs to the Dacca Museum.



Only one of the slabs has ornamental work on it. It is  $5' 6'' \times 1' 3\frac{1}{2}'' \times 1' 3\frac{1}{2}''$ . One of the sides is decorated by foliage, containing seven coils. The first and the second coils are indistinct. The third coil contains a lion; the fourth coil, an elephant, the fifth coil a boy-hunter shooting arrows; the sixth coil, an antelope, and the seventh coil, a peacock.

A copper Vat,  $10' 6'' \times 6' 5\frac{1}{2}'' \times 6''$  obtained from the tank inside the compound of an old indigo factory, at Barmi, P. S. Sripur, Dt. Dacca, used presumably to boil indigo juice, is a mournful memento of this industry, which became a terrible curse to the district during the second quarter of the 19th century. This factory belonged to the notorious planter Mr. G. P. Wise, and it was only after some hot and bloody encounters with Sj. Golaknarayan Roy, Zamindar of Bhowal, that Mr. Wise sold off his property and assests to the latter. The vat was dug up some years ago from the *Nilkuthi* tank at Barmi, and brought to the notice of Rai Bahadur Upendra Nath Ghose, the enthusiastic General Manager of the Bhowal Wards' Estates. Rai Bahadur U. N. Ghose presented the vat to the Dacca Museum.

The most valuable specimen of the year came from the Vikrampur area. It is a wooden image of Lokanatha of excellent workmanship,  $47'' \times 16''$ . It was discovered in re-excavating the old tank adjacent to the Sonarang High School building (P. S. Tangivadi, Dt. Dacca). This tank is to the west of the canal, and directly to the east of this tank, on the eastern bank of the canal, is situated the *Deul* or ruins of an ancient temple, from which a number of antiquities were secured for the Dacca Museum. The wooden Capital, the granite pillar,  $17' 5''$  in length, the stepped stone, etc. were obtained from this *Deul*, and the site was undoubtedly a flourishing one in pre-Muhammadan days. The image was presented to the Dacca Museum by the Sonarang High School Committee, on condition of the free supply of a copy of our Iconography.

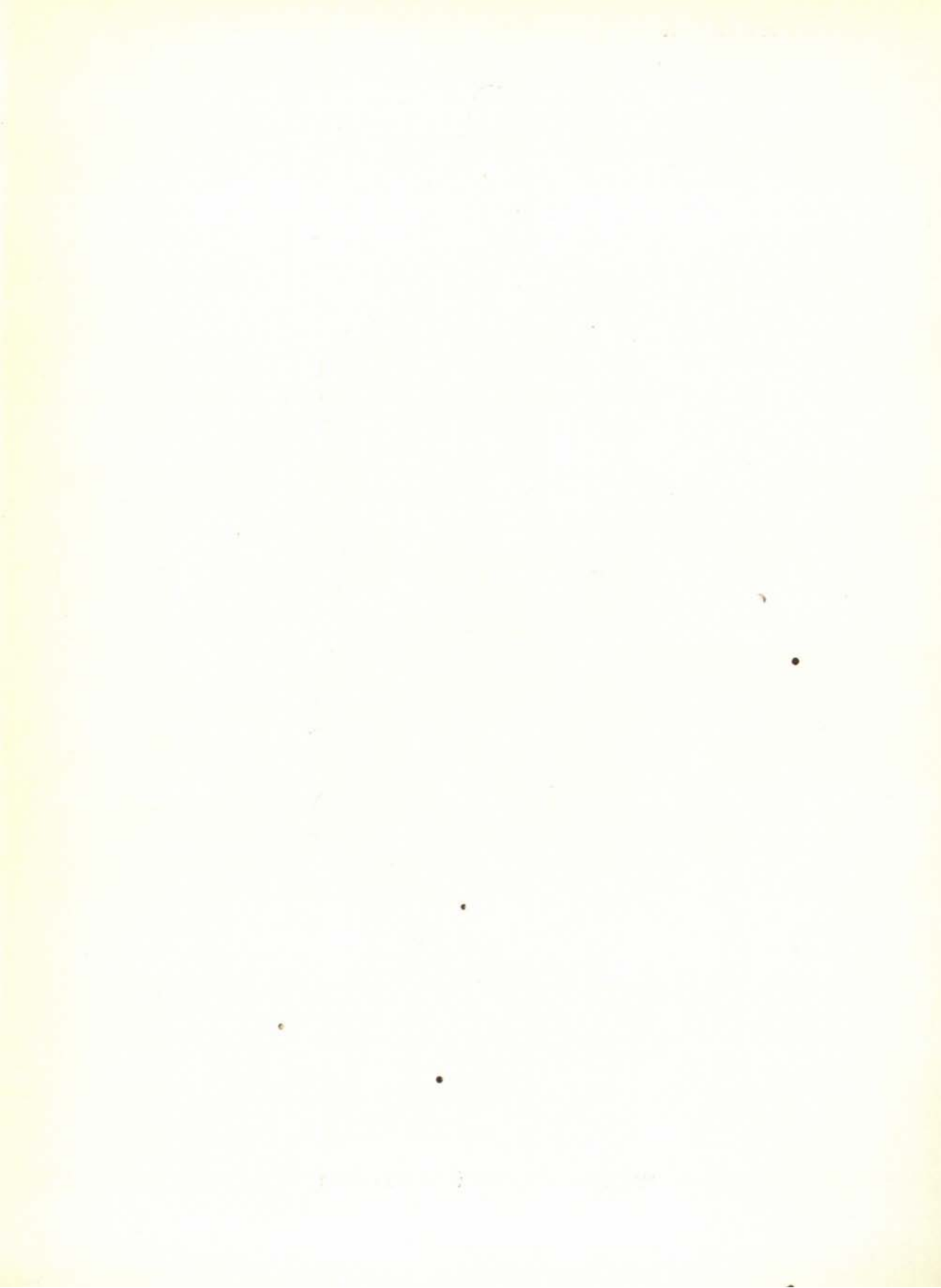
This excellent wooden image is unfortunately mutilated to some extent. The right arm of the deity is gone, as well as both the legs, up to half of the thighs. The legs were fashioned out of a separate piece of wood and attached to the stumps of the thighs. They got detached and were not found with the main image.

The god sits in *Lalitasana* with the weight of the body thrown on the left arm placed on the seat. Though the wood is cracked all over,



Wooden Lokanatha from Sonarang





the graceful nature of the entire composition can still be noted. Below the lotus seat of the god, two miniature figures are represented. The one to the proper right balances a Vajra in his right hand and is thus Vajrapani. The figure to the proper left has an upraised knife in his right hand and an object looking like a book in the left. It is probably a representation of Manju-Sri. The image is an excellent product of Bengal art and enriches the already rich collection of wooden sculptures in the Dacca Museum.

## 6. TOURS.

Four tours were undertaken by the Curator during the year under review.

The first tour was directed to Idilpur and other places on the Bakarganj-Faridpur border. The chief purpose of this tour was to make an attempt to recover the Idilpur plate of Sri-chandra, which was known to exist with the Roy-Choudhury family of Mulgaon, P. S. Gosainhat, Dt. Faridpur. The Family is an educated and cultured one and many of its members have distinguished themselves in different spheres of life. Sj. Baikunthanath Roy-Choudhury of the family was a well-known professor of the Berhampur College, Murshidabad; and Sj. Satish Chandra Roy-Choudhury is a non-co-operating pleader and a leader of the congress-movement in the locality. Sj. Sarat Chandra Roy Chaudhury B. Sc. is a teacher of the local High School. The Head of the family Sj. Kali Mohan Roy Choudhury is the manager of Messrs. Lal Mohan Shaha & sons of Dacca. It is a strange irony of fate that preserved in such an educated and cultured family of very great standing in the entire *pargana*, if not in the District, this important document of history is practically lost to the world of scholars. A meeting of the local gentry and school students was organised in the local High school building and the Curator on request spoke for more than an hour on the process of piecing together authentic history from these old charters and inscriptions. But all went to no purpose. The Curator was refused even a sight of the Copperplate and had to return disappointed. The family now appears to be under a superstitious belief that the Lakshmi (prosperity) of their family will disappear, if the plate is shown to anybody,—completely oblivious of the fact that the plate was once



shown to the late lamented Ganga Mohan Laskar and it is from his note published in the *Dacca Riview* for 1912 that we know of the existence of the plate.

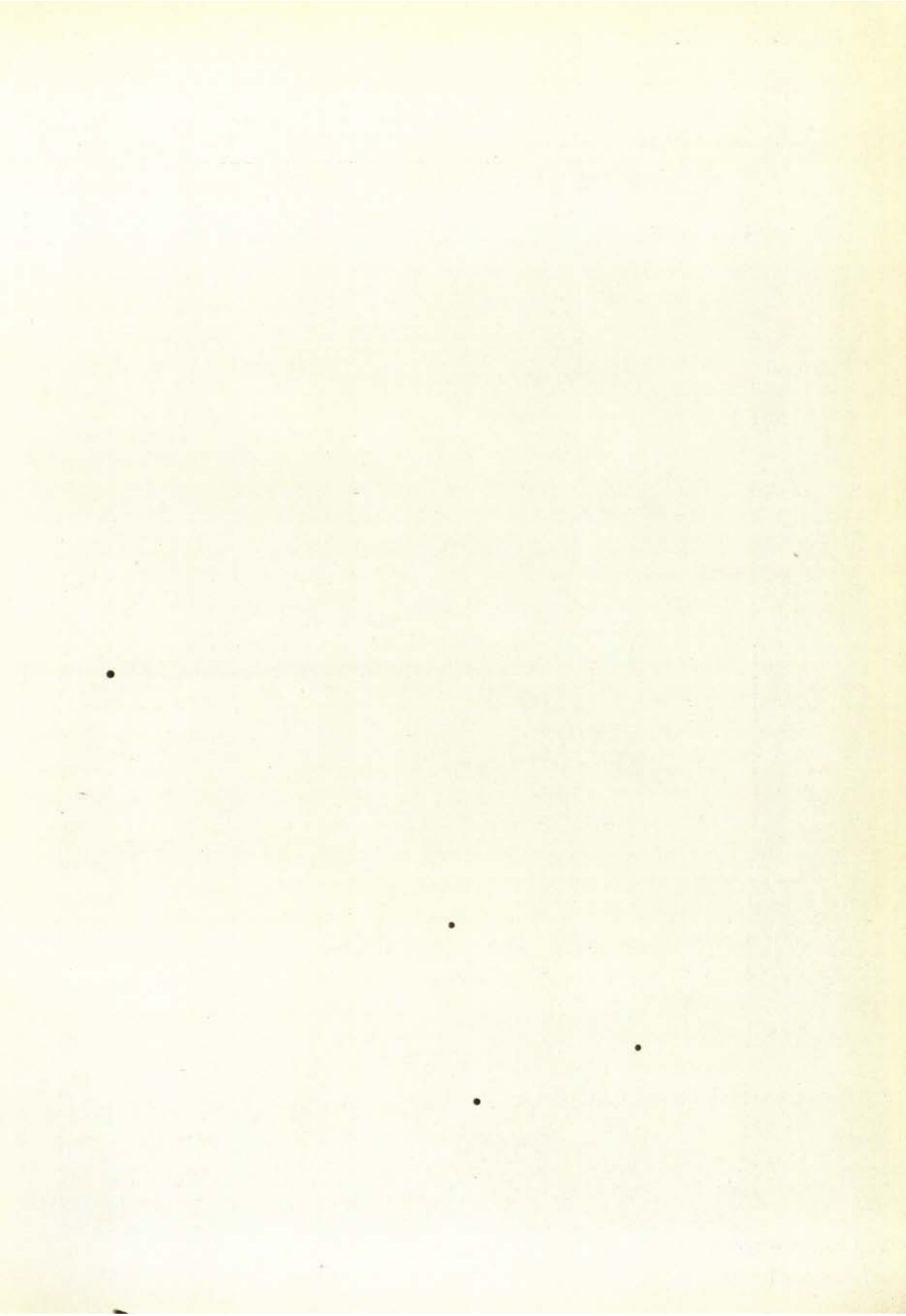
The next tour was undertaken in the Vikrampur area and resulted in the acquisition of a metallic image of Buddha already noticed, presented by Sm. Dharendra Chandra Bhattasali of Paikpara P. S. Tangivadi, Dt. Dacca. The other objective of the tour was the acquisition of some wooden pillars discovered at Arial, P.S. Tangivadi Dt. Dacca. Six excellent photographs of the carved pillars were taken, but as the organisers of the Vikrampur Museum at Arial had taken possession of the finds, no attempt was made to acquire them for the Dacca Museum.

The finds include a finely carved pillar, about 10 feet in height, a carved cross-bar, a wooden pedestal and the figure of a man in half-relief in the *Atibhanga* pose, carrying a dagger in his right hand.

In the village of Arial, there is a place called *Shan-vadi*. Shan is evidently a contraction for *Pashan*, meaning stone. The proper meaning of the term, therefore, is—"A house of stones." This curious appellation is borne by many old temple-sites in Vikrampur, and there is no doubt about the fact that the Shan-vadi at Arial was also a temple site in Pre-Muhammadan days. Several stone images of Suryya unearthed on casual excavation in its vicinity got scattered about and two of them are preserved in the collection of the *Dacca Sahitya Parisat*. This discovery of antiquities in the Shan-vadi area was undoubtedly a potent factor in firing up the imagination of some village youths and impelling them to start a village-Museum in their own village, now called the Vikrampur Museum.

The enthusiasts of the movement have succeeded in gathering together a small, but decent collection of images and other antiquities, and some of the specimens collected are unique in character. The wooden pillar and other articles under discussion will undoubtedly form valuable additions to their collection.

These fine specimens of old wood-carving were discovered inside a tank in the Shan-vadi area. The most important of the specimens is the carved pillar. As already recorded, it is about 10' feet in height with a diameter of about two feet. It is only one-half of a complete pillar and the find of the other half from the same tank was reported some time ago. These pillars are used in temples generally



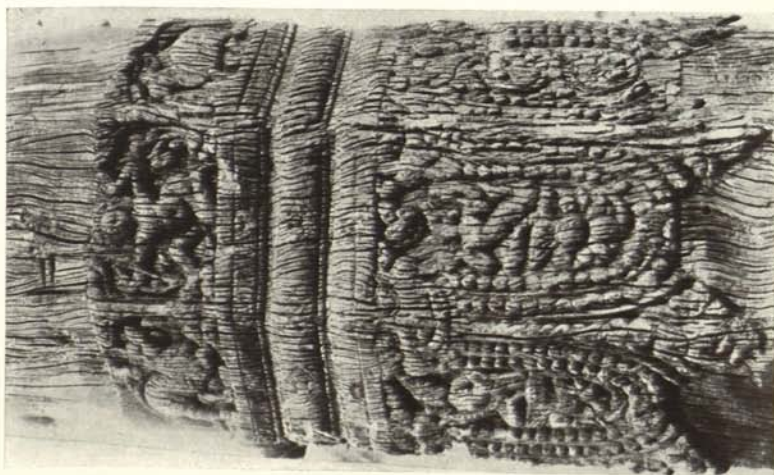




Carved wooden pillar  
from Arial



Top Section



Middle Section



Base Section



in pairs. It is quite possible that another whole pillar may turn up on further excavation.

The present pillar, like the two pillars now in the Dacca Museum, discovered from the great tank at Rampal, is square at the base, hexagonal in the middle and rounded at the top. A glance at the photograph of the entire pillar will show that it is really a work of art of pleasing proportions. A stone pillar discovered in the *Deul* at Sonarang and now in the Dacca Museum, is of much larger proportions, being more than seventeen feet in height. Though there is undoubted stylistic resemblance between the two pillars, the stone pillar from Sonarang is easily beaten by the wooden pillar from Arial in artistic finish.

For facility of studying the minute carvings on the Arial pillar in detail, three separate photographs were taken of the three carved sections. The base-section depicts a prominent *Krittimukha*, from the mouth of which hangs four lines of stringed beads in graceful curves. In the bigger of the two circles above, the outlines of a frisking animal, probably a hare or an antelope, can be distinguished. This circle, with another smaller circle, decorates the sharp-angled triangles, one on each base of the hexagon.

The central section is even more beautifully carved. The central design is a raised band flanked by two other bands. *Krittimukhas* are depicted on each corner of the hexagon, below the lower flanking band and flying *Gandharbbas* are depicted between each pair of *Krittimukhas*, flanked by two lines of beaded garlands. A number of figures appear above the upper flanking band, of which a child shooting a lion is a rather curious spectacle. Behind the child is the figure of an animal, probably a buffalo. The capital section of the pillar is also elaborately carved, but entirely with floral and foliage designs.

A wooden pedestal and a wooden male figure in *Atibhanga* pose carrying a dagger, as well as a carved cross-bar were also discovered along with the pillar. The male figure is just more than 14 inches in height. Similar figures in *Atibhanga* pose in stone were also discovered from Vikrampur. One such figure is illustrated in the late Mr. R. D. Banerji's "Eastern School of Mediaeval Sculpture (Plate XCIII-b)". Banerji surmises that these figures served the purpose of windows, artistically designed without bars. The wooden figure from Arial,



however could hardly have been used for such a purpose, as it is not in round but in *alto-relievo*.

The third tour, also in the Vikrampur area, resulted in the acquisition of the splendid wooden image of Lokanatha, already noticed.

The fourth tour was in the Sonargaon area. It was undertaken, mainly to verify the date of the Goaldi mosque inscription of the reign of Husen Shah of 925 H. As no coin of Husen Shah for this year is known, whereas coins of his son Nasrat Shah dated in this year are very numerous, and coins of Nasrat Shah of 922 H are also known, it was necessary to be sure of the date on the Goaldi mosque inscription. The mosque was accordingly visited during this tour. It is a small one-domed mosque in dilapidated condition, though the dome is still standing. The elaborately decorated *mihrab* and other decorations inside are also more or less intact. The inscription, however got detached long ago and is preserved in a later mosque close to its north. A rubbing of the date-portion of the inscription was obtained. There is no doubt that the mosque was built during the reign of Husen Shah in 925 H. The paucity of the coins of Husen Shah during the closing years of his reign and the appearance of the coins of his son Nasrat Shah in 922 H. from the Khalifatabad mint are very significant ; but this is hardly the place to discuss the problem.

## 7. THE COIN CABINET.

Thirty-nine coins were added to the Cabinet during the year under review. Thirty four of them are Naga copper coins purchased from the Gwalior Darbar. Four are gold coins of Vijaynagar presented by Bombay Government, and one is a silver coin of Sher Shah presented by S. Guruprasad Choudhuri of the Sabhar High School, Dt. Dacca.

The Naga coins have assumed some importance on account of the large claim of emperorship put forward on behalf of the Naga or the Bharasiva monarchs by the late Mr. Jayswal. Hence it was considered desirable to obtain a set, when that became available.

## 8. THE LIBRARY.

Fifty six books were added to the library during the year under review. The more important of them are noted below.

### *Presented by the Archaeological Survey.*

1. A guide to Sculptures in the Indian Museum.  
Part I. by N. G. Majumdar.
2. Ditto, Part II by ditto
3. Memoirs of the Archaeological Survey of India No. 57.  
The numeral signs of the Mahenjo Daro Script, by A. S. C. Ross.
4. Annual Report of the Archaeological Survey of India,  
1935—36.
5. Annual Report of the South Indian Epigraphy.
6. Eastern School of Mediaeval Sculpture, by R. D. Banerjee.
7. Epigraphia Indo-Moslemica—1935-36.
8. Memoirs of the Archaeological Survey. No. 58. Rajagriha  
in ancient literature, by Dr. B. C. Law.

### *Presented by the Government of Bengal.*

1. Sannyasi and Fakir Raiders of Bengal.

### *Presented by the Curator.*

1. Krishnakarnamritam, Ed. S. K. De.
2. Bengal Past and Present.
3. Archaeology of Hindu Sumatra, by F. M. Schnitger.
4. Descriptive Catalogue of Bengali Mss. in the Calcutta  
University Library, Vol. II. Padavalis and Biographies of Chaitanya.
5. Ditto, Vol. III. mss. of the Mahabharata.

### *Presented by Sm. Ganesh Chandra Chakravarti. of Wari, Dacca.*

1. Reminiscences of Dacca, by Sj. Hridaynath Majumder.

### *Presented by the Madras Museum.*

1. Catalogue of Venetian Coins in the Madras Government  
Museum.
2. Social and Physical Anthropology of the Nayadis of  
Malabar. A. Aiyappan,



## X. VISITORS.

The Museum was open for six days during the year and the total number of visitors was 1,200. Of these, 1,000 were males and 200 females. Among the males, 500 were boys and girls of different ages, and the remainder were adults. The Museum was visited by the following parties of the year and received guidance and help from the Curator in various respects. The following are the names of the parties and the number of persons in each party.

Name of the party.	Number of persons.
The 1st party.	100
The 2nd party.	50

The 1st party was composed of the following persons:

1. Mr. A. B. C.
2. Mr. D. E. F.
3. Mr. G. H. I.
4. Mr. J. K. L.
5. Mr. M. N. O.
6. Mr. P. Q. R.
7. Mr. S. T. U.
8. Mr. V. W. X.
9. Mr. Y. Z. A.
10. Mr. B. C. D.

The 2nd party was composed of the following persons:

1. Mr. E. F. G.
2. Mr. H. I. J.
3. Mr. K. L. M.
4. Mr. N. O. P.
5. Mr. Q. R. S.
6. Mr. T. U. V.
7. Mr. W. X. Y.
8. Mr. Z. A. B.
9. Mr. C. D. E.
10. Mr. F. G. H.

The following are the names of the persons who visited the Museum during the year:

1. Mr. A. B. C.
2. Mr. D. E. F.
3. Mr. G. H. I.
4. Mr. J. K. L.
5. Mr. M. N. O.
6. Mr. P. Q. R.
7. Mr. S. T. U.
8. Mr. V. W. X.
9. Mr. Y. Z. A.
10. Mr. B. C. D.

# Annual Report of the Dacca Museum

FOR 1939-40.



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D.M. D

Published by  
**N. K. BHATTASALI, M.A., PH.D.**  
*Curator, Dacca Museum.*



# PUBLICATIONS OF THE DACCA MUSEUM

BY

**N. K. BHATTASALI**, M. A., PH. D.

*Curator, Dacca Museum.*

AUTHOR OF

'Coins and Chronology of the Early Independent Sultans of Bengal.'

## 1. ICONOGRAPHY

OF

## BUDDHIST AND BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

Introduction of 39 page giving the history of Bengal  
Architecture and Sculpture.

A full Index of 35 pages.

*Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S., Director of Public  
Instruction, Bengal ; 83 plates, containing 10 collotype and 146  
half-tone illustrations and one map. Double Crown Octavo,  
Pages 274 + 39. Half-Morocco. Price Rs. 25/-*

## SOME OPINIONS

1. Sir John Marshall, Director General of Archaeology in India.  
"I have no doubt that it will prove a useful and attractive publication."

2. Dr. Sunitikumar Chatterjee, Khaira, Professor of Linguistics,  
Calcutta University, in the Modern Review, January, 1930. in an article  
on "The Pala Art of Gauda and Magadha."

"And only recently has been published from Dacca Mr. Nalinikanta  
Bhattacharya's book "Iconography of Buddhist and Brahmanical sculptures in the

# Annual Report of the Dacca Museum

## for the year 1939-40.

### 1. The Dacca Museum Committee.

The committee met twice during the year under report.

The first meeting was held on the 1st September 1939. In this meeting the Annual Report for 1938-39 was read and adopted. Mr. Ramachandran, Superintendent of the Archaeological Section, Indian Museum, Calcutta, brought to the notice of the Committee a series of burglaries in some of the Museums of India, with a view to rob their coin cabinets. It was thereupon resolved to direct the Chaprashi-bearer to sleep in the office room armed with the gun of the curator, as his retainer.

The By-laws of the Dacca Museum were finally considered and approved in this meeting.

The proposal of the Bengal Government to hand over the buildings of the Dacca Museum entirely to the Dacca Museum Committee, with an annual grant of Rs. 350/- for maintenance and owner's share of the taxes, was accepted. It was resolved that the usual deed of agreement be registered by all the members of the Committee at an early date.

Mr. Ramachandran reported in this meeting that on the representation of the Curator, the Director-General of Archaeology had formulated a scheme of equitable rotation in the matter of appropriation of Treasure Trove finds between the Indian Museum and the Dacca Museum, regarding objects of antiquarian interest other than coins, found in the Dacca and the Chittagong Divisions of Bengal. The scheme was approved.



The **Second Meeting** of the Committee was held on the 14th March 1940. In this Meeting, the Budget for 1940-41 was passed.

In view of the fact that almost all available space in the Dacca Museum had been occupied, and further acquisition of important specimens from Pahadpur and other places was expected, the Committee resolved to approach Government for a capital grant for the erection of a fairly large room, forming part of an well-planned building to be erected gradually, as Funds became available. The reply of Government to the request of the Committee has not been encouraging.

The Dacca Municipality was thanked in this meeting for sanctioning an annual grant of Rs. 120/- to the Dacca Museum and the Committee expressed the hope that the authorities of the Dacca Municipality would find their way to give the Museum an increased and adequate grant in the coming year.

Khan Bahadur Nawabzada Khajeh Muhammad Afzal, a Member of the Committee, died during the year. He was a nominee of the Commissioner of the Dacca Division, and took keen interest in the affairs of the Museum.

## 2. Establishment.

There was no change in the establishment during the year.

## 3. Finance.

The Receipts and Expenditure of the Dacca Museum are shown below in at abular form.

### Receipts

1. Opening Balance

2. Government grants

(a) Annual maintenance grant 3000/-

(b) Grant for duty on spirit 400/-

(c) Grant equivalent to contri-

bution from Dacca University 1000/-

Total 4400/-

493-6-3

	Reduced by 20%	3520-0-0
3. Government grant for repairs and Taxes		350-0-0
4. Grant from Dacca University		1000-0-0
5. Grant from Dacca Municipality		120-0-0
		<hr/>
	Total Rs.	5483-6-3

### Expenditure

#### 1. Salary of Staff.

Curator @ 260/-	3120/-
Darwan @ 14/- for one month	} 179/-
and @ 15/- for 11 months	
Chaprashi one month @ Rs. 12/-	} 155/-
11 months @ Rs. 13/-	
	<hr/>
	3454/-

	3454-0-0
2. Provident Fund	215-14-0
3. Natural History Section	42- 0-0
4. Travelling Allowance	131- 2-0
5. Library	155- 9-6
6. Quadrennial Repairs	553-15-6
7. Furniture	63- 2-0
8. Contingency	243-12-9
9. Printing	75- 0-0
10. Taxes	245- 7-0
11. Electricity	76-10-6
12. Specimens	192- 2-9
	<hr/>
Total	5448-12-0

Receipts—Rs. 5483-6-3

Expenditure—Rs. 5448-12-0

Balance—Rs. 34-10-3



Hitherto, our normal expenditure on taxes used to be Rs 110-15 annually ; but under recent arrangements with the Government, Rs. 134-8 had to be paid as the owner's share of the taxes. Our budget for Annual Repairs was Rs. 50/- ; whereas we had to spend Rs. 553-15-6 on the Quadrennial Repairs, an excess of Rs. 503-15-6. Thus on taxes and repairs, an amount of Rs. 134-8 + Rs. 503-15-6 was spent against a receipt of Rs. 350/- from Government, necessitating an excess expenditure of Rs 288-7-6 over the receipts. Information of a large find of coins in Sylhet led to the despatch of two agents there followed by the Curator in person. This swelled the expenditure under the Heads "Contingency" as well as "Travelling Allowance". These factors combined to reduce the balance at the end of the year.

#### 4. Publications

Three Copies of the Iconography and two Copies each of the Taifoor and the Hakim Catalogue were sold during the year. The accounts of the Publication Fund are shown below.

##### Receipts

1.	Opening balance	Rs. 1177- 5-9
2.	By sale of publications	Rs. 70-15-0

Total. Rs. 1248- 4-9

##### Expenditure

1.	Curator's share of the sale proceeds of last year	Rs. 17- 9- 4
2.	Postage	Rs. 2- 4- 6

Total. Rs. 19-13-10

Receipts. Rs. 1248- 4- 9

Exp. Rs. 19-13-10

Balance. Rs. 1228- 6-11







दानयज्ञीनिरुपमस्य॥

The Inscribed Buddha from Madhyapādā and Inscription.

## 5. Archaeological Section

### (a) Sculpture and Epigraphs.

Of the items added to the Archaeological section during the year under review, the following deserve special mention.

1. An image of Dhyani Buddha in black stone in the *Bhumi-Sparsa Mudra*, 3' 4" x 1' 9". It was dug up from a ditch in the village of Madhyapara in the Pargana of Vikrampur, P. S. Sirajdikhan, Dt. Dacca, in raising earth for repairing the approach-road to the Bangachandra Charitable Dispensary of the village and taken possession of by Rai Sahib R. K. Sen of the village. From him, it was acquired under the Treasure Trove Act by the Government of Bengal and placed in the Dacca Museum.

The image has a short inscription on the pedestal দানপতি ত্রিনিরুপমস্য in the script of the 10—11th century A. D. in bold and clear-cut letters.

The Buddha sits on a full-blown lotus in the Adamantine Pose (*Vajrasana*) and his two hands are in the *Bhumi-Sparsa Mudra*. A folded *Urna* appears on his left shoulder. The lobes of his ears almost touch the necks. The Buddha is flanked on either side by two male figures, each holding a lotus in his left hand. The right hand of the figure on the right is in the *Abhaya Mudra*, while the figure on the left appears to be performing *Arati* or *Bandana* by his right hand. These are easily recognised as Maitreya on the right and Lokeshvara on the left. But the attributes of their hands do not tally exactly with those prescribed in the *Sadhanas* in the *Sadhana-mala*.

Below the seat of the Buddha, a powerful elephant crouches on its haunches and is flanked by two frisking lions. The figure of Vajradhara appears on the proper left-bottom corner.

A trefoil arch resting on two solid pillars surmounted by a terrace-roofed temple ending in a prominent *Amalaka* is depicted above the head of the Buddha. The foliage of an *Asvatthva* tree are depicted above the *Amalaka*. A *Krittimmukha* appears on the apex of the arch.

The five Dhyani Buddhas, with Aksobhya in the middle, appear on the terraces of the roof of the temple.

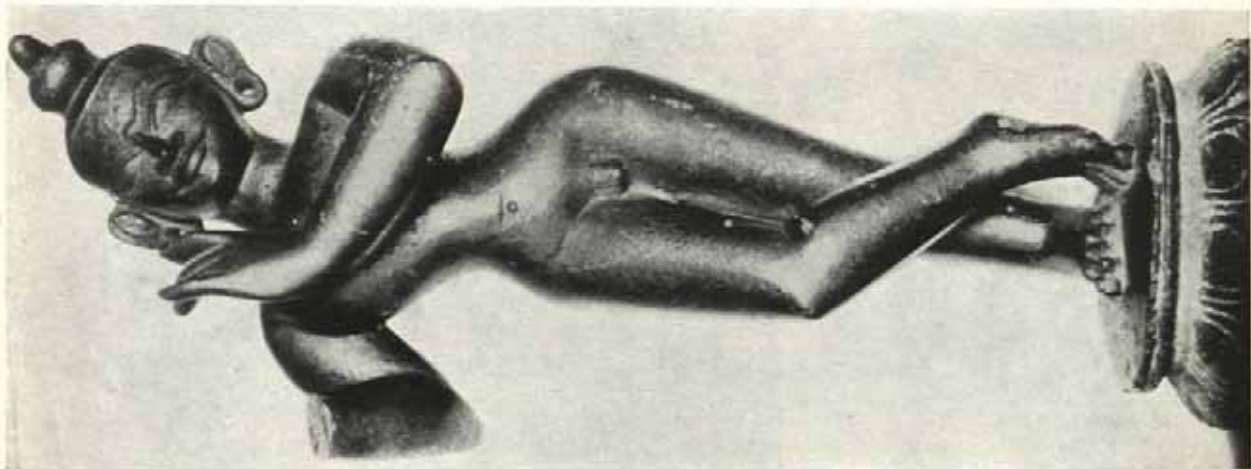
The image is almost in perfect preservation and the short inscription enhances its value as a dated piece of sculpture from Vikrampur, the seat of the Buddhist Chandra Kings.



2. An image of Dipankara Buddha in black stone,  $12\frac{1}{2}'' \times 6''$ , standing in *Bhiksu*-garb. The top is rounded and flanked by two Vidyadharas. The proper right-bottom corner, as well as the entire bottom, are broken away and lost. On either side of the Buddha stood a figure in *Bhiksu* garb. The one on the proper right is broken away and lost. The figure on the left holds a small drum on the left palm, while a circular and flexible knotty striker held by the handle, is ready in the right hand. The things may also be a big cup and a circular spoon with a long handle, respectively. The flanking figures are probably of Sariputra and Maudgalayana.

About a mile east of the north-east corner of the Dacca City (Malibag), there was a fairly large-sized tank, almost dry and overgrown with rank vegetation. The tank from time immemorial was known as the Indrapuri tank and was associated with a prince called Indradaman. By the side of the old tank was a smaller tank called the Thandapukur,—or the Cold Tank. The present image, with another image of Krishna in black stone, appears to have been dug out of the smaller tank. The image of Dipankara was obtained by Rai Sahib Abinash Ch. Mitra, proprietor of the Indrapuri tank and presented to the Dacca Museum. The image of Krishna, described below, was taken away by one of the labourers and secured for the Dacca museum, after some trouble, on the payment of a reward of Rs. 5/-.

The rounded top of the image of Dipankara is an indication that it belongs to a fairly old age, viz: about 1000 A. D. An image of Harihara in black stone was discovered a few years ago from a tank about three miles north of the Indrapuri tank. Gold coins of Imitation-Gupta type were discovered from the western outskirts of the city of Dacca, at Manesvar. (J. A. S. B. 1910. Pp. 142). A number of images of Visnu in black stone, some of them about 6' in height, discovered from a tank in the neighbourhood of Jaydevpur (Dt. Dacca) are worshipped as family deities in a temple adjoining the house of the Raja of Bhawal. A Buddhist image of Tara from the neighbourhood is now in the Dacca Museum. Finally, the Bhawal plate of Lakshmana Sena Deva, dated in his 27th regnal year, donates land to a Brahmin, on the bank of the river Banahara, modern Banar, which bounds the Bhawal *pargana* of the Dacca District on the east. All these would show, that long before the rise of Dacca as a Mughal metropolis in 1608 A. D., the entire region of Bhawal

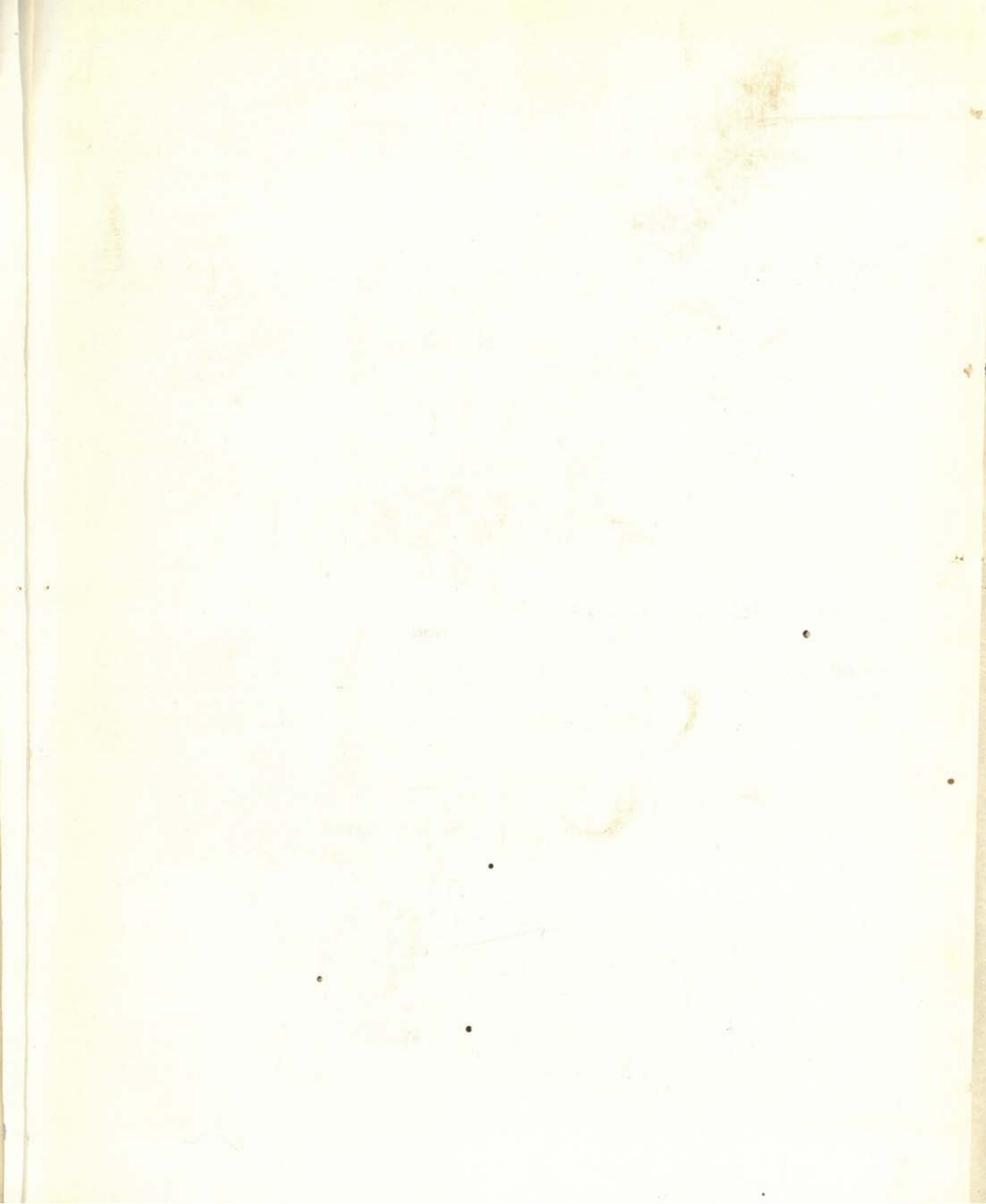


Kṛṣṇa from Khilgāon.



Dīpaṅkara from Khilgāon.





which begins directly north of the Dacca city, was occupied and populated, though it looks so forlorn and jungly at present.

3. An image of Krishna in black stone, 14" in height, from the same tank.

It is a beautifully well-modelled image in Tribhanga pose in the round, in the attitude of playing on the flute. The right palm is unfortunately broken away and lost. The god stands on a lotus pedestal. The head has a conical knot of hairs (Chuda) at the top. The ears are perforated. The face has large eyes and a perfect nose, and the expression is altogether very pleasant.

It is difficult to be sure about the age of this piece of sculpture. The history of Krishna-worship in Bengal has many peculiar features. In the early sculptures of Bengal, as found at Pahadpur, representations of Krishna and his achievements are common. But subsequently, Krishna-worship appears to have declined in Bengal, and in spite of Jayadeva's Gita-Govinda in the middle of the 12th Century A. D., sculptural representations of Krishna of the period appear to be almost non-existent in a field otherwise crowded with images. The Krishna-worship, however, had a vigorous revival with the preachings of Chaitanya (1485—1533 A. D.) and most of the extant images of Krishna in wood, metal and stone date from the period. The present image is in the round and in the absence of a background with sculptural devices and designs, there is nothing to go by, for the determination of its age. This much can be said, however, that the piece appears to have been produced during a period when art-traditions were still alive in Bengal and when sculptors could still infuse inert stone with life and expression.

4. Image of Maitreya Bodhisattva in black stone, 7" x 4". Found in Dinajpur District and presented by S. Bhabaniprasad Neogi, retired Deputy-Magistrate, who served in that district.

The main figure along with two smaller replicas on either side, sit on a high bench, with legs hanging down and resting on lotuses. The figures all exhibit by their hands the *Dharma-Chakra-pravarttana mudra*, all have tonsured curly head and all are in the Bhikshu-garb.

There were important epigraphical acquisitions during the year.

5. A curious pair of inscribed tortoise shells found in reclaiming a tank at Basupara in the village of Vajrayogini, P. S. Munshiganj, Dt. Dacca. Presented by the finder, S. Girindra Nath Basu, B.A.



(a) A rather black piece broken into two parts, the entire piece measuring  $5\frac{3}{4} \times 4\frac{1}{2}$ ". The letters of the inscription are very neatly incised and belong to the period 1000 A. D.—1100 A. D. The inscription on it reads:—

৭ স্বস্তি শ্রেয়সায় । সুজিনো জনানাং ॥

৭ ন

(Trans.) Peace. For the welfare of the good Buddhists.

(b) A greyish piece, broken into four fragments, the entire piece measuring  $6\frac{1}{2} \times 4\frac{1}{2}$ ". The inscription on it reads:—

৭ শ্রী

৭ নমো ভগবতে বাহুদেবায় : । নমো বুদ্ধায় : ।

স্বস্তি নিশ্রেয়সায় । সুজিনো জনানাং : । শ্রী

ন নমো ভগবতে

মনর সর্ষ কারাবধায় : ॥ শ্রী

নমো ভগবতে বাহুদেবায়

Leaving out an individual "*Siddhir-astu*" figure and the *Sri* following, the inscription has five lines, the last three of which appear to be incomplete. The fourth line appears to pray for the death or incarceration of one *Manara-Sarmma* (Manoratha Sarmman ?) and helps us to understand the trend and the nature of these curious inscriptions. They pray for the welfare of the good followers of Buddhism and invoke death or jail for Manara-Sarmma, showing thereby that they are *mantras* or charms for *Abhichara* or *Marana* (Killing or injuring one's foes) and the unclean nature of the material on which the inscriptions are incised also bespeaks a sinister design. It would appear from these curious tablets that sometime between 1000 A. D. and 1100 A. D., the Buddhists were in a bad way in Vikrampur where these tablets were found; and the hands of one Manara-Sarmma lay specially heavily on them. This helps us to understand to some extent the religious history of the period following the fall of the Buddhist Chandras of Vikrampur, who were supplanted by the Brahmanical Varmmans, when Bhabadeva Bhatta, minister of Harivarmma Deva is boastfully described as the Agastya of the Jaina and the Buddhist seas in his Bhuhanesvar Inscription.



Maitreya Bodhisattva from Dinaipur.



Inscriptions on Tortoise Shells.





6. The most important epigraphical acquisition, however, was a copper-plate inscription of Samachara Deva, purchased from a gentleman of Kotalipara, Dt. Faridpur. The plate appears to have been found at Kurpala, about two miles north-west of Ghugrahati, (P. S. Kotalipara, Dt. Faridpur), the find-place of the first plate of Samachara Deva.

The plate measures  $6\frac{1}{2}'' \times 5\frac{3}{4}''$  inches. The seal is lost from the conical portion with a triangular slit inside. It contains 12 lines of writing on the obverse and  $9\frac{1}{2}$  lines of writing on the reverse.

The plate is dated in the 7th year of the reign of Samachara Deva. The Ghugrahati plate is dated in his 14th year. Land is purchased and donated by the present plate in the Kotta-Visaya, by Dharmmadatta, Pratihara in the Visaya of Bilvapura, through appointment from Mahapratihara Matrisena, while Samachara Deva was ruling the earth. The rate per *Kulyavapa* appears to have been 12 *rupakas* and the value of the land purchased was three hundred *Churnnikas*. An article on the plate for the *Epigraphia Indica* is under preparation by the Curator.

#### (b) Coins.

The year was a particularly fortunate one in the matter of acquisition of Coins. In the beginning of the year, 160 coins of the Sultans of Bengal were purchased from a gentleman from a village on the other side of the Buriganga river. The gentleman stated that the coins were his heirlooms, but they appear to be from a lucky find underground. The following list will show the contents of the purchase.

1. Ghiyasuddin Bahadur Shah	1
2. Fakhruddin Mubarak Shah	2
3. Shamsuddin Ilyas Shah	32
4. Sikandar son of Ilyas	38
5. Azam Shah, son of Sikandar	76
6. Hamza Shah, son of Azam Shah	7
7. Bayazid Shah	3
8. Nasiruddin Muhammad Shah	1

---

Total 160



Of these, Mubarak Shah's coins are, as usual, from the Sonargaon mint. Both the coins are of 745 H. The best preserved coin of Iliyas Shah is from the same mint and of 755 H. Of the coins of Sikandar Shah from Firozabad mint, five have the clear dates of 759, 761, 765, 791 and 791.

The coins of Ghiyasuddin Azam Shah in the find are very interesting. On one coin from the Firozabad Mint, the date is probably 792H, but the unit is doubtful. Some more coins from the same mint bear the clear dates of 795, 799, 800, 807, 810, 812 and 813. The dates on the last two coins are in figures. There are three more coins from the Satgaon mint with the date of 813 H in words.

Of the seven coins of Hamza Shah, one is from the Muazzamabad mint with the date cut off; another is of 815H with the mint cut off; the rest are worthless.

In my "Coins and Chronology of the Early Independent Sultans of Bengal", I had to remark (p. 98) "As matters now stand, the year 815H. seems to be a blank, no coin, either of Bayazid or of Hamza, has yet been found, which can be said to be unquestionably dated in that year."

The present find has only three coins of Bayazid. Fortunately one of them is from the Firozabad mint and is clearly dated in 815 H. Another also bears the same date, but only the unit of the date is preserved.

By far the most interesting is the last coin. The King's name reads clearly Nasiruddin Muhammad Shah. It has been shown in my "Coins and Chronology" that Alauddin Firoz Shah, son of Bayazid Shah succeeded his father in 817 H. In 818 H appear numerous coins of Jalaluddin Muhammad Shah the Muslim name of Jadu, the renegade son of Raja Ganesh, while a very few coins of 819 H of the same king are also known. Soon after, Jalaluddin was reconvered to the Hindu faith and Raja Ganesh ascended the throne of Bengal under the significant appellation of Danuja-marddana Deva. He was succeeded on the throne by Jadu under the appellation of Mahendra Deva. Danujamarddana's coins have been found in large numbers while Mahendra's coins are far fewer in number. Jadu threw up his Hindu faith and again assumed the name of Jalaluddin Muhammad Shah and from 821H his coins run in an unbroken series up to 835H. His son Ahmad Shah is said to have reigned for 16 or 18 years,



when he was murdered by his slave Nasir Khan who succeeded him on the throne of Bengal for a very short time. After that, in about 853H the Ilyas Shahi dynasty was restored in the person of Nasiruddin Mahmud Shah.

This present hoard was buried evidently during the troublesome and eventful days following the death of Bayazid Shah in 817 H. Therefore, a coin of a king who came to the throne 36 years later cannot appear in this hoard. And then again, the name of that king is Nasiruddin Mahmud and not Muhammad. Thus the coin of Nasiruddin Muhammad under discussion, the date of which is probably 819H, would either be a coin issued by a forger, who did not know whether the Muhammad reigning in 819 was a Nasiruddin or a Jalaluddin; or it was a coin minted in the name of a rival of Jalaluddin Muhammad Shah, set up by the Muslim adversaries of Raja Ganesh. Unfortunately, the coin is very much mutilated by shroff marks. The name of the mint is Muazzamabad, while the date can be read 819 with hesitation. The second figure can also be read 4, in which case it would be a coin of 849H. and may be ascribed to Nasir Khan, the murderer of Ahmad Shah. Anyway, there is no doubt that it is a unique coin.

Coins of Ahmad Shah, son of Jalaluddin Muhammad Shah are extremely rare. The Indian Museum has no specimen of Ahmad Shah; the British Museum catalogues only two, while a third was illustrated by Marsden. Fortunately two coins of Ahmad Shah were purchased from Sylhet under circumstances to be narrated under the section "Tours." None of them has any legible date or mint-name.

A coin of Sikandar Shah of 759 H found in Khulna and presented by the Government of Bengal and the plaster cast of a coin of Danujamarddana Deva from the Saptagrama or Satgaon mint and dated 1339 *saka* presented by the curator of the Rajshahi Museum, are notable additions. The latter is from a coin of Danujamarddana presented to the Varendra Research Society of Rajshahi by Kumar Sarat Kumar Roy, M.A., the founder-president of the society. Coins of Danujamarddana of 1339 *saka*, from the mints of Pandunagara (Pandua = Firozabad) Chatigrama (Chatgaon = Chittagong) and Suvarnagrama (Sonargaon) are known. This unique Coin of the Rajshahi Museum adds the name of Satgaon to the list.



Another remarkable addition to the cabinet is a gold coin of the "Imitation-Gupta", type found in Sylhet and presented by Sj. Manoranjan Roy, M. A., Librarian, Dacca University. These coins generally bear no inscription on them, except sometimes a prominent "Sri". A coin of this class from Kotalipara (Dt. Faridpur) bear the clear initial letter of a name, 'Sta' or 'Stha' (J. A. S. B. 1923, P. N. 58) or 'Suta' or 'Sudha'. The name of the king on the present coin reads like "Surendra De".

The Director General of Archaeology placed on loan in this Museum a lot of 115 (1 Gold, 2 Silver, 3 Lead, and 109 copper) Indo-Greek, Kusana and Sassanian coins from the cabinet of the Taxila Museum, and another lot of 17 copper coins of Vasudeva and others from the cabinet of the Museum of the Central Asian Antiquities, New Delhi.

Five punch-marked copper coins in an excellent state of preservation were purchased from the Archaeological Department of the Gwalior State. The Dacca Museum possesses silver punch-marked coins in abundance, but these are the first copper punch-marked coins in our collection.

## 6. Tours

In August, 1939, a well-preserved Coin of Jalaluddin Muhammad Shah of 823 H and from Chatgaon mint was presented to the Dacca Museum Cabinet by Sj. Bisvesvar Chakravarti, B. T., who informed the Curator that it was one of a huge find of about 2000 coins of the period, found at Bagbari south of the village of Chudkhai, in the district of Sylhet, midway between Karimganj and Sylhet on the motor-road running from Sylhet to Karimganj. Bisvesvar Babu volunteered to go to the spot in search of more coins, as the report was that the coins were being rapidly melted down. Our Honorary Collector Sj. Ganesh Chandra Chakravarti and Bisvesvar Babu were accordingly sent by the Chairman to the find-spot and they reported that a large number of coins were available on cash purchase and they requisitioned three hundred rupees for the purpose. As selective purchase appeared advisable, the Chairman sent the Curator there with the money. Unfortunately, some mischief-mongers circulated the report that



the police was after the finders, and any one selling coins to the agents from the Dacca Museum ran the risk of being sent to jail. Thereupon, all possessors of coins fought shy of our agents and it was with the greatest difficulty that the Curator could secure five coins with the help of S. J. Pramathanath Das, son of the late Pabitrath Das, Zamindar of Dasgram, Panchakhanda. Fortunately two of them proved to be of Ahmad Shah, son of Jalaluddin Muhammad Shah, no specimen of whose coinage exists in any Museum in India. An elaborate report on the find was sent to the Government of Assam and to the Superintendent Archaeological Survey, Eastern Circle. It was lately learnt that the Assam Government were going to start criminal proceedings against the despoilers of this remarkable Treasure trove.

As there came a call from the Superintendent, Archaeological Survey, Eastern Circle, to receive at Calcutta the Dacca Museum share of the Pahadpur finds, it was decided to send the Curator to Calcutta. About this time the discovery of a rock inscription of Maharajadhiraja Bhuti Varmma, King of Assam, written in Gupta script, was reported from the Nowgong District, Assam, and Rai Bahadur Kanaklal Barua, sometime minister to the Government of Assam and Mr. R. M. Nath, B. E. of the Assam P. W. D. requested the Curator to go to the locality of the inscription, take estampages and photographs, and attempt a complete decipherment by personal inspection. As funds were insufficient to meet the regular travelling expenses of the Curator, he volunteered to go out on an X-mas concession "Travel-as-you-like" ticket and cover both Nowgong and Calcutta in one trip. The Curator started on the 2nd January 1940, and after visiting Pahadpur and Rajshahi Museum on the way, went *via* Gauhati to Nowgong. Thanks to the excellent arrangements made by Mr. Nath, and the personal interest taken by Mr. Chandra Sekhar Purkayastha, Divisional Forest Officer, Nowgong, and S. J. Jitendranath Banerjee, Medical Practitioner and Contractor, the difficult journey to the site of the inscription was accomplished with comparative ease. Mr. Purkayastha himself drove the Curator in his car for nearly 36 miles,—the journey for the remaining 3 miles up to the site of the inscription being made on a Forest Department Elephant. The last half-a-mile was through dense jungle, the home of wild elephants and tigers. A number of photographs and estampages of the new inscription were taken and an article by the Curator



for the *Epigraphia Indica* on the new inscription and its historical importance is ready. It may be briefly stated here that Bhutivarmman is described in this inscription as a Maharajadhiraja and as the performer of an Asvamedha sacrifice and the inscription is dated in 234 G. E. = 554 A. D.

The small collection of antiquities in the Marar Park, Nowgong, formed by Mr. Nath, and the newly started Provincial Museum at Gauhati were visited during this trip. On the return journey, a visit was paid to Dinajpur and photographs were taken of the pre-Muhammadan inscribed pillar and gateways in the house of the Raja of Dinajpur.

The journey to Calcutta, however, proved abortive, as the gentleman in charge of the Pahadpur finds was ill and absent on leave.

## 7. Library

Thirty five volumes were added to the Library during the year under report, of which the following deserve mention.

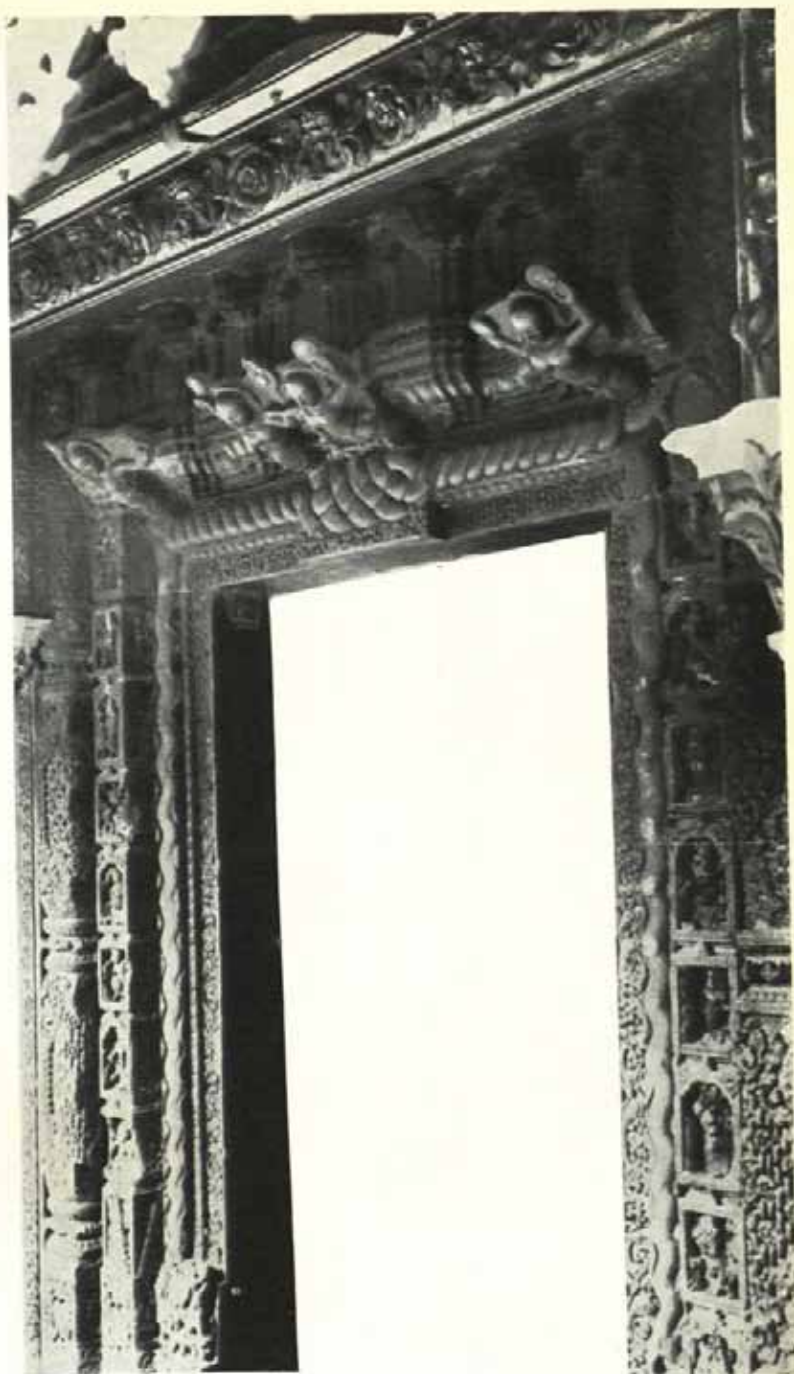
1. Dhammapada. Ed. Charu Chandra Bose.
2. Sri-Krishna-Kirttana, 2nd Ed.
3. Centenary Edition of Bankim's Works.
4. Mrityunjay Granthavali.
5. Works of Vidyasagar Vol. II.
6. Tabakat-i-Akbari. Trans. by B. De.
7. Excavations at Pahadpur by K. N. Dikshit.
8. History of Bikanir by G. H. Ojha.
9. Vangiya Mahakosh. Vol. I.

The following Journals were obtained either by subscription, or by presentation.

1. Journal of the Royal Asiatic Society of Great Britain and Ireland.
2. Journal of the Royal Asiatic Society of Bengal.
3. Indian Historical Quarterly.



The pillar with the inscription of the Lord of Gauḍa of the Kāmboja family in the garden of the Mahārāja of Dinajpur.



The Nāga-gate from Bāṅgaḍ in the house of the Mahārāja of Dinajpur.





4. Indian Culture.
5. The New Indian Antiquary.
6. The Journal of the Vangiya Sahitya Parisat.
7. Annual Bibliography of Indian Archaeology. 1937. Vol. XII.
8. Bengal Past and Present.

The Library was regularly utilised by the advanced students and the teachers of the University of Dacca.

### 8. Visitors and Publicity

The Museum was open to the public for 284 days during the year. The total number of visitors was 30122, of whom 3254 were females and 26868 males. Boys and girls of the different institutions of the town and of some of the mofussil schools visited the Museum at different parts of the year and received guidance from the Curator in going round the galleries and in inspecting the coin-cabinet

The Curator attended the Comilla session of the Vangiya Sahitya Sammilan on the 8th and the 9th April, 1939. Here he had the privilege of taking part in two symposiums on the Bengali Epic Literature and the Empire of the Guptas. In the latter symposium, Dr. Radhakumud Mukherjee, Dr. Bimanbehari Majumder, Dr. S. N. Sen and the Curator took part. The Curator delivered a lantern lecture on Bengal Sculpture on the 9th April. As an exhibition was held in this connection in which a series of valuable coins of the independent Kings of Tippera was exhibited, the Curator took this opportunity to get rubbings and readings of the most important ones among the lot.

On the 7th January, 1940, the curator addressed a combined meeting of all the High Schools at Nowgong (Assam) on New lights on the History of Assam from recently discovered inscriptions.

On the 15th February, the Curator spoke on the significance of images before a literary gathering at Dhamrai, Dt. Dacca



On the 25th February, he spoke before the Dacca Rotary Club on the rise of the city of Dacca and its early history.

On the 8th March, the Curator spoke before the students of the Dacca Hall of the Dacca University on the Symbolism of images. Next day, he delivered a lantern lecture before the students of the Jagannath Hall of the Dacca University on Brahmanical Gods and Goddesses.

Dacca Museum,

The 12th Sept. 1940.

N. K. Bhattasali

Secy. Dacca Museum Committee.

# Annual Report of the Dacca Museum for 1940-41

## Committee of Management

### Ex-officio Members

Dr. R. C. Majumdar, Chairman.

*Vice-Chancellor, Dacca University.*

Mr. A. S. Larkin, I. C. S.,

*Commissioner, Dacca Division.*

Mr. T. N. Ramachandran, M. A.

*Supt. Archl. Section, Indian Museum, Calcutta.*

### Nominated by the Government of Bengal

Khan Sahib Sayyid A. S. M. Taifoor

Rai Keshab Chandra Banerji Bahadur

### Nominated by the Commissioner, Dacca Division

Rai S. N. Bhadra Bahadur

Shifaulmulk Hakim Habibar Rahman Khan Akhunzada.

### Elected by the Academic Council, Dacca University

Dr. S. M. Husain

Dr. D. C. Ganguly

### Ex-officio Secretary, but not a member

Dr. N. K. Bhattasali,

*Curator, Dacca Museum.*





# **PUBLICATIONS OF THE DACCA MUSEUM.**

BY

**N. K. BHATTASALI, M. A., Ph. D.**

*Curator, Dacca Museum.*

AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY  
INDEPENDENT SULTANS OF BENGAL".

## **1. ICONOGRAPHY OF**

# **BUDDHIST AND BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM**

Introduction of 39 pages giving the history of Bengal  
Architecture and Sculpture.

A full Index of 33 pages.

*Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Director of Public  
Instruction, Bengal ; 83 plates, containing 10 collotype and 146  
half-tone illustrations and one map ; Double-crown Octavo,  
Pages 274 + 39. Half-Morocco. Price Rs. 25/-*

## **SOME OPINIONS.**

1. Sir John Marshall, Director General of Archaeology in India.  
"I have no doubt that it will prove a useful and attractive publication."
2. Dr. Suniti Kumar Chatterji, Khaira Professor of Linguistics,  
Calcutta University, in the Modern Review, January, 1930, in an article  
on "The Pala Art of Gauda and Magadha."  
"And only recently has been published from Dacca Mr. Nalinikanta  
Bhattacharya's Book Iconography of Buddhist and Brahmanical sculptures in the



# Annual Report of the Dacca Museum for 1940—41

## 1. THE DACCA MUSEUM COMMITTEE

There were two meetings of the Committee during the year under report.

The first meeting was held on the 12th September, 1940. The Annual Report for 1939-40, as drafted by the Secretary, was adopted in this meeting. The Chairman reported the death of Khan Bahadur Nawabzada Khajeh Muhammad Afzal, who was a foundation-member of the Dacca Museum Committee, and a Resolution of Condolence was passed in the meeting and duly communicated to the heirs of the Khan Bahadur. Mr. Shamsuddin Ahmed of the Indian Museum, Calcutta, was thanked for presenting copies of the two Supplementary Coin Catalogues of the Indian Museum Cabinet.

As the term of the present Committee had expired, the Secretary was directed to write to the nominating and electing authorities to send in fresh nominations and elections. As a result, the Committee was reconstituted as follows:—

### *Ex-officio*

The Vice-Chancellor, Dacca University, Chairman.

The Commissioner, Dacca Division.

The Superintendent, Archaeological Section, Indian Museum, Calcutta.

### *Members elected by the University of Dacca, representing Hindu and Muslim History and Culture*

Dr. S. M. Husain.

Dr. D. C. Ganguly

### *Members nominated by the Government of Bengal*

Khan Sahib Sayyid A. S. M. Taifoor

Rai Keshab Chandra Banerjee Bahadur

### *Members nominated by the Commissioner of the Dacca Division*

Rai S. N. Bhadra Bahadur

Shifaulmulk Hakim Habibar Rahman Khan Akhunzada.



*Secretary (but not a member)*

Dr. N. K. Bhattasali. Curator, Dacca Museum.

The **Second meeting** of the year, in which the re-constituted Committee met for the first time, was held on the 25th Feb. 1941. In this meeting, the Budget for 1941-42 was passed.

## 2. ESTABLISHMENT

There was no change in the Establishment.

## 3. FINANCE

The receipts and expenditure of the Dacca Museum during the year are shown below.

### Receipts

1. Opening balance	34-10-3
2. Grant from Dacca University	1000-0-0
3. Grant from Dacca Municipality	120-0-0
4. Government grant for repairs and taxes	350-0-0
5. Government grants :—	
Annual maintenance grant	3000/-
Grant for Spirit	400/-
Grant equivalent to contribution from Dacca University	1000/-
Grant equivalent to contributions from Dacca Municipality during the current and the past year	240/-
	<hr/>
	4640/-
	Reduced by 20%
	<hr/>
	3712-0-0
	<hr/>
	Total 5216-10-3

### Expenditure

1. Salary of staff	3456- 0-0
Curator @ 260/-	3120/-
Darwan @ 15/-	180/-
Chaprashi @ 13/-	156/-
	<hr/>
	3456/-
2. Provident Fund	216- 0-0
3. Natural History Section	68- 7-0
4. Travelling Allowance	19- 5-6
5. Library	349- 7-0



6. Annual Repairs and improvements	368-14-9
7. Furniture	11- 2-3
8. Contingency	101-11-9
9. Printing	131- 1-0
10. Taxes	245- 7-0
11. Electricity	105-12-6
12. Specimens	67-2-9

Total 5140-7-6

Receipts. Rs. 5216-10-3

Exp. 5140- 7-6

Balance 76-2-9

#### 4. PUBLICATIONS

Six copies of the Iconography and a copy each, of the Hakim and the Taifoor catalogues were sold during the year. The account of the fund is shown below.

##### Receipts

1. Opening balance	Rs 1228-6-11
2. By sale during the year	119-0- 0
Total	1347-6-11

##### Expenditure

1. Curator's share during 1939-40	Rs 22-14-0
2. Postage	2- 2-9
Total	25- 0-9

Receipts Rs 1347-6-11

Exp. 25-0- 9

Balance 1322-6- 2

#### 5. ARCHAEOLOGICAL SECTION

##### (a) Sculptures

The additions to the Archaeological Section were unimportant and few in number during the year under report. A headless image of Visnu in black stone, of rather large size was the only notable addition. A well-preserved image of Visnu in black stone was purchased from S. Siva-prasanna Banerjee,



of Kaichail in Vikrampur, Dt. Dacca. Both the images were secured through the exertions of Sm. Ganesh Chandra Chakravarti.

The most remarkable discovery during the year, however, was a unique image of Haladhara or Balarama. It was discovered several decades ago in the village of Baghra in Vikrampur, in the house of the late Kumud Bandhu Mukherjee, a distinguished Pleader of Dacca, and was moved to the town of Dacca and installed in his residence at Nayabazar, when his family removed to town. It receives daily worship in the family.

The image is in rough black stone, only about 18 inches in height. The god stands with his weight thrown on the left leg and is thus in a slightly *Tribhanga* pose. The image has all the attributes of an ordinary image of Visnu, the lotus on the principal right hand being supplanted by a prominent and well-executed *hala* or plough, the distinguishing attribute of Haladhara Balarama. An umbrella on the top of the piece would signify that it is the production of a School of sculpture, different from the School that usually exhibits the *Krittimukha* (Gorgon's head) at the top of the pieces. As far as known, the image of Balarama is a unique one, as no other individual image of Balarama exists in any of the Collections of Bengal Sculptures.

The Custodian of the Archaeological Museum at Harappa presented to the Dacca Museum fifty pieces of prehistoric painted potsherds of household pottery found at Harappa, under directions from the Director-General of Archaeology. The following list of designs will serve to give an idea of the wealth and variety of the motifs employed.

1. Acacia tree. 2. Tree and pipal (*Asvatthva*) leaves. 3. Interlacing circles inset with leafy designs. 4. Interlacing circles and triangles. 5. Interlacing circles and baskets. 6. Interlacing circles inset with Caterpillars. 7. Double crosses and heart-shaped motifs. 8. Wicker work basket motifs. 9. Chequered triangles. 10. Scaly patterns. 11. Vertical wavy lines. 12. Fan-shaped motifs. 13. Row of wheels. 14. Horned animal and a star. 15. Body of an animal and eye-shaped motifs. 17. Rows of Fish. 18. Flying birds. 19. Ladder and eye-shaped designs. 20. Fish-in-trough and comb-on-cone. 21. Row of fish, circumscribed by a rayed orb. 22. Stars, ladder and palm trees. 23. Star and wavy lines, enclosed by bands. 24. Concentric circles.

The Sherds have been placed inside a separate Show-case with bilingual labels.

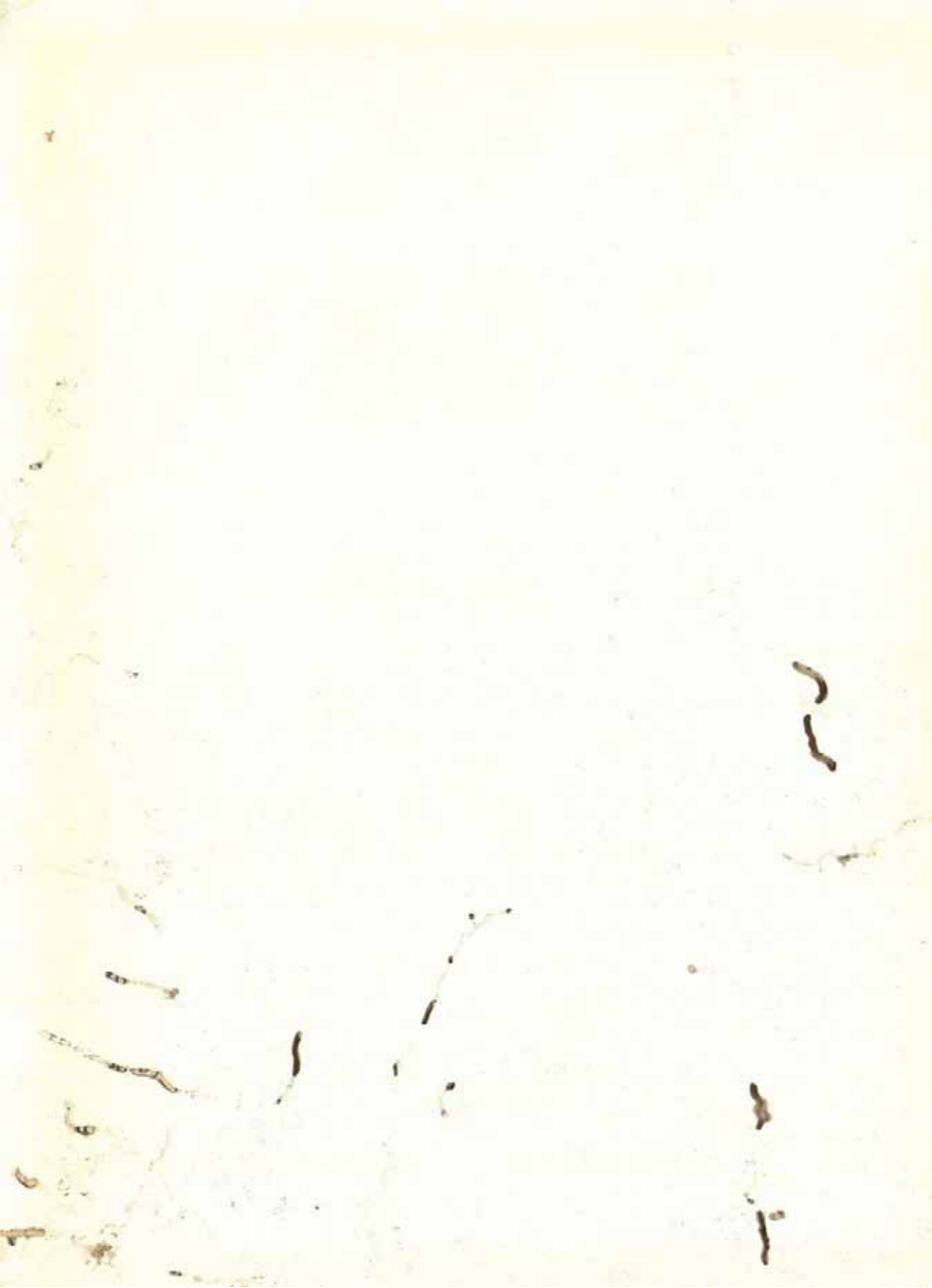
#### (b) Coins.

The Director General of Archaeology placed on loan in the Dacca Museum a lot of 115 (1 gold, 2 silver, 3 lead and 109 copper) Indo-greek, Kusana and Sassanian coins from the Cabinet of the Taxila Museum.



Balarāma from Bāghrā.





Subsequently, another lot of 17 copper coins of Vasudeva and others from the Cabinet of the Museum of the Central Asian Antiquities. New Delhi, were placed on loan in the Dacca Museum.

A silver coin of the Ahom king Rudrasimha found in the company of many other Ahom coins at Toke on the old course of the Brahmaputra, situated at the point where the river Banar takes off from it, was acquired by purchase during the year.

## 6. LIBRARY.

One hundred and twenty-two items were added to the Library during the year under report. The following works may be singled out for special mention :—

1. The Centenary edition of the works of the late Bankim Chandra Chatterji, published by the Bangiya Sahitya Parisat of Calcutta.
2. Census of India, 1931. Vol. V. Bengal and Sikkim.
3. " " " Vol. III. Assam.
4. History of Bikanir (Hindi). G. H. Ojha.
5. The Geology of underground water supply of Calcutta. Memoirs, Geological Survey, LXXVI. 1940.
6. The Journal of the Department of letters. Calcutta University. Vol. XX, 1938.
7. History of Mymensingh (Bengali) K. N. Majumdar.
8. Travels of Sebastian Manrique. I. II.
9. " " Dela Valle.
10. " " Ibn Batuta. Vols. I—IV.
11. Selections from Ibn Batuta (The Broadway Travellers).
12. Kripa Sastrer Arthabhed (old Bengali prose).
13. Dipavamsa.
14. The Milinda-panho.
15. The questions of Milinda.
16. Java and her neighbours. A. S. Wellcott.
17. Bali and Angkor. G. Gorer.
18. Towards Angkor. H. G. O. Wales.
19. Ramacharitam of Sandhyakara. Ed. Ayodhya Nath Vidyabined.
20. History of the Mangala-poems. (Bengali) A. Bhattacharyya.
21. The Changing face of Bengal. R. Mukherji.
22. Bharhut. Book III. Dr. B. Barua.
23. The Tabakat-i Akbari. Trans. B. De.
24. Presidential addresses of the Dacca College and Dacca H. S. Old Boy's Reunion.
25. Supplement to the Catalogue of Coins in the Indian Museum. Vol. II.
26. Ditto, to Vol. III.



27. Pauranic Records on Hindu Rites and Customs. Dr. R. C. Hazra.
28. Materials for the Life of Sri-Chaitanya (Bengali) by, Dr. B. B. Majumdar.
29. Prithviraja-Vijaya by Jayanaka.
30. History of Cooch Behar (Beng). Amanatullah Ahmed.
31. Kausambi in Ancient literature. B. C. Law.
32. Punch-marked Coins from Taxila. E. H. C. Walsh.
33. Punch-marked Coins from Purnea. P. N. Bhattacharyya.
34. History of Birbhum. Gaurihara Mitra.
35. History of Bengali literature (Beng). Dr. Sukumar Sen.
36. Mahabharata. Udyoga-parvva. Bhandarkar Inst.

The following Journals were subscribed to or obtained as presents during the year.

1. J. Royal Asiatic Society.
2. J. Royal Asiatic Society of Bengal.
3. Indian Historical Quarterly.
4. Indian Culture.
5. New Indian Antiquary.
6. Bengal Past and Present.
7. Epigraphia Indica.
8. Journal of the Assam Research Society.
9. Journal of the Bangiya Sahitya Parisat.
10. Journal of the Sylhet Sahitya Parisat.
11. The Dacca University Studies.

## 7. VISITORS AND PUBLICITY.

The Museum was open to the public for 285 days during the year. The total number of visitors was 32356, of which 28677 were males and 3679 females. Girls of the Dacca University and boys and girls of the Intermediate Colleges and High schools of the city visited the Museum in successive batches and were shown round the Museum by the Curator. The Riots broke out in the middle of March, 1941, and for a number of days in succession, there were very few visitors to the Museum. All the same, the totals (last year's total was 30122) show that the number of visitors increased by 2234 during the year under report.

The publicity activities of the Curator were well-maintained throughout the year under report.

On the 20th July, 1940, His Excellency Sir John Herbert was pleased to summon the Curator to his presence in the Government House, Dacca, to explain to him the contents of the Bhawal plate of Lakshmana Sena Deva which the authorities of the Royal Asiatic Society of Bengal had invited the Curator to decipher and edit for their Journal, and which His Excellency had carried from London to Calcutta.

The following lectures were delivered by the Curator during the year.



No.	Date	Place	Occasion	Subject
1	14th Apr. 1940	Mymensing	Presidential address at a conference of College students and gentlemen on the occasion of the Bengali New Year's day.	The life we ought to live.
2	15th Apr. 1940	do	Presidential address at the Sivaji Memorial Meeting.	Sivaji's struggle for independence compared to the struggle of the Bengal Chiefs during the reign of Akbar.
3	24th June. 1940	Dacca Rotary Club.	Fortnightly Meeting.	Early days of Mughal Rule in Bengal.
4	30th Aug. 1940	Dacca Radio.	Broadcast talk.	The Bhawal plate of Lakshmana Sena Deva.
5	21st Oct., 1940	do	do	Glimpses of the History of Bengal 1. Geological and ethnological Factors.
6	4th Nov., 1940	do	do	2. Early History of Bengal from Literary, Epigraphic and Numismatic Sources.
7	6th Dec., 1940	do	do	3. The Age of Chandravarmān and the Imperial Guptas.
8	23rd Dec., 1940	do	do	4. Bengal after the fall of the Guptas and during the age of Harsha.
9	3rd Jan., 1941	do	do	Story of the Ganges The Capricious Kirttinasha. 1. Beginning of its romantic career.
10	3rd Feb., 1941	do	do	2. The first flush of youth.
11	3rd March. 1941	do	do	3. Unabated foamy Fury.
12	18th Mar., 1941	do	do	4. The last phase.
13	8th Jan. 1941	Dacca Nababidhan Brahmosamaj.	Presidential address at Keshab Memorial meeting.	"The clock-towers of the Ages."
14	11th Feb. 1941	J. Hall, Dacca University.	In the series: Lectures for the Religious Instruction of Hindu students.	Conception of the God-head as Vishnu.
15	12th Feb. 1941	D. Hall, Dacca University.	do	Dharm



The Curator also contributed the following papers to learned Journals and periodicals during the year.

1. The New Badganga Rock Inscription of Maharajadhiraja Bhutivarmman of Assam. *Epigraphia Indica*.
2. Bengali version of Ditto in the "Bharatavarsha".
3. Early days of Mughal Rule in Bengal. "Islamic Culture", Hyderabad.
4. The Bhawal Plate of Lakshmana Sena Deva of Bengal. *J.R.A.S.B.*

Dacca Museum

The 2nd March, 1942.

N. K. Bhattasali,

Secy. Dacca Museum Committee.

1	do	do	21st Oct 1940
2	do	do	21st Nov 1940
3	do	do	21st Dec 1940
4	do	do	21st Jan 1941
5	do	do	21st Feb 1941
6	do	do	21st March 1941
7	do	do	21st May 1941
8	do	do	21st Jan 1941
9	do	do	21st Feb 1941
10	do	do	21st March 1941
11	do	do	21st May 1941
12	do	do	21st Jan 1941
13	do	do	21st Feb 1941
14	do	do	21st March 1941
15	do	do	21st May 1941



# Annual Report of the Dacca Museum

FOR  
1941-42.

## Committee of Management.

### *Ex-officio.*

1. The Vice-Chancellor, Dacca University : Chairman.  
Dr. R. C. Majumdar.
2. The Commissioner, Dacca Division.  
Mr. A. S. Larkin, I. C. S.
3. The Superintendent, Archaeological Section, Indian Museum,  
Calcutta :—Mr. T. N. Ramachandran, M. A.  
*Nominated by the Government of Bengal.*
4. Khan Sahib Sayyid A. S. M. Taifoor.
5. Rai Keshab Chandra Banerji Bahadur.  
*Nominated by the Commissioner, Dacca Division.*
6. Rai S. N. Bhadra Bahadur.
7. Shifa-ul-mulk Hakim Habibur Rahman Khan.  
*Elected by the University of Dacca.*
8. Dr. S. M. Hussain.
9. Dr. D. C. Ganguli.  
*Ex-officio Secretary, but not a member.*  
Dr. N. K. Bhattasali, Curator, Dacca Museum.

Published by

N. K. Bhattasali

Curator, D

069





PUBLICATIONS OF THE DACCA MUSEUM.  
By

N. K BHATTASALI, M. A., Ph. D.

*Curator, Dacca Museum*

AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY  
INDEPENDENT SULTANS OF BENGAL."

1. ICONOGRAPHY

OF

# BUDDHIST & BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

Introduction of 39 pages, giving the history of Bengal  
Architecture and Sculpture.

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Instruction, Bengal; 83 plates, containing 10 collotype and 146  
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## SOME OPINIONS.

1. Sir John Marshall, Director General of Archaeology in India.  
"I have no doubt that it will prove a useful and attractive  
publication."

2. Dr. Sunlti Kumar Chatterji, Khaira Professor of Linguistics,  
Calcutta University, in the Modern Review, January, 1930, in an  
article on "The Pala Art of Gauda and Magadha."

And only recently has been published from Dacca Mr. Nalinikanta  
Sarkar's iconography of Buddhist & Brahmanical sculptures in the



# Annual Report of the Dacca Museum

## FOR 1941-42.

### 1. THE DACCA MUSEUM COMMITTEE.

The following members constituted the Dacca Museum Committee during the year :—

*Ex-officio.*

1. The Vice-Chancellor, Dacca University : Chairman.

**Dr. R. C. Majumdar.**

2. The Commissioner, Dacca Division.

**Mr. A. S. Larkin, I. C. S.**

3. The Superintendent, Archaeological Section, Indian Museum, Calcutta :—**Mr. T. N. Ramachandran, M. A.**

*Nominated by the Government of Bengal.*

4. **Khan Sahib Sayyid A. S. M. Taifoor.**

5. **Rai Keshab Chandra Banerji Bahadur.**

*Nominated by the Commissioner, Dacca Division.*

6. **Rai S. N. Bhadra Bahadur.**

7. **Shifa-ul-mulk Hakim Habibur Rahman Khan.**

*Elected by the University of Dacca.*

8. **Dr. S. M. Hussain.**

9. **Dr. D. C. Ganguli.**

*Ex-officio Secretary, but not a member.*

**Dr. N. K. Bhattasali, Curator, Dacca Museum.**

The Committee met only once during the year,—on the 17th March, 1942. The September meeting had to be dropped on account of the disturbances in the town.

In the meeting of the 17th March, the Budget for 1942-43 and the Annual Report for 1940-41 were passed. By another resolution, elaborate directions were given to the Curator regarding the



Protection measures to be undertaken for the safety of the belongings of the Museum. It was directed that if the Budget provision of Rs 200/- did not suffice, the amount necessary was to be taken out of the balance of Rs. 510/- and odd shown in the Budget. The directions of the Committee were carried out during 1942-43 and the sum of Rs. 306-3-3 was spent in excess of the Budget provision.

By another resolution, the Committee generally approved of the principle of sending the Curator as a delegate to the learned Conferences, but directed that this question was to be placed before the Committee during the year when such a delegation was likely to take place and was to be discussed as a separate item in the Budget meeting.

One more Resolution sanctioned an increment of Re 1/- to the salary of the Chaprashi, Matilal Dhar, for keeping guard in the office room at night; and a final resolution granted a loan of Rs. 100/- to the darwan Dwarika Kanu for his daughter's marriage, out of the accumulations of his Provident Fund, to be recovered in twenty monthly and consecutive instalments of Rs. 5/-.

## 2. ESTABLISHMENT.

There was no change in the Establishment.

## 3. FINANCE.

The income and expenditure of the Dacca Museum are shown below :—

### Receipts.

1. Opening balance		Rs. 76—2—9.
2. Contribution from the Dacca University		1000/-
3. Contribution from the Dacca Municipality		120/-
4. Government Grants.		
Annual Grant	3000/-	
Grant for spirit	400/-	
Grant equivalent to D. U. grant	1000/-	
Grant equivalent to D. M. grant	120/-	
	<hr/>	4520/-
reduced by 20%		3616/-
5. Government grant for repairs and taxes		350/-
		<hr/>
		Rs. 5162—2—9



## Expenditure

### 1. Salary of the Staff.

3456/-

Curator @	260/-	3120/-
Darwan @	15/-	180/-
Chaprashi @	13/-	156/-
		<u>3456/-</u>

### 2. Provident Fund

216/-

### 3. Natural History Section

6/ 4

### 4. Travelling Allowance

41-14-0

### 5. Library

153- 5-0

### 6. Annual Repairs and improvement of Compound

343- 4-3

### 7. Furniture

89-15-9

### 8. Contingency

124- 8-0

### 9. Printing

37- 8-0

### 10. Taxes

240-14-0

### 11. Electricity

74- 5-6

### 12. Specimens

90- 9-6

Total Rs. 4874- 8-0

Receipts. Rs. 5162- 2-9

Expenditure. Rs. 4874- 8

Balance Rs. 287-10-9

## 4. PUBLICATIONS.

Three copies of the Hakim Catalogue of coins, three copies of the Indian catalogue of coins and one Copy of the Iconography were sold during the year. The account of the fund is shown below.

### Receipts

1. By balance from the previous year.

Rs. 132- 0-2

2. Sale of publications during the year.

Rs. 36- 7-0

Total Rs. 1358-13-2

### Expenditure

1. Curator's share of the sale proceeds of the previous year

Rs. 38-15-0

Balance Rs. 1319-18-2



## 5. ARCHAEOLOGICAL SECTION.

### (A) SCULPTURES

Very important additions were made to the Archaeological section during the year.

The most important was an inscribed image of the sungod from Kulkudi, P. S. Gossainhat, Dt. Faridpur. The inscription says that the image was set up in the 12th year of king **Govinda Chandra**. The importance of this record is worth a thorough comprehension.

Rajendra Chola, (1012—1043 A. D.) the great South-Indian Emperor, in about 1023 A.D., advanced over Orissa towards Eastern India in the course of an expedition, details of which are found recorded on the Tirumalai Rock in the district of Arcot, 96 miles South-West of Madras. Reaching the present Bengal proper, he fought with and killed King Dharmmapala in the Midnapur district, put to flight King Ranasura in the Hooghly district and advancing farther east, he met and defeated the Vangala King Govinda Chandra. Hitherto our only inscriptional source of information regarding the existence of Govinda Chandra was this reference in the Tirumalai Rock inscription. An inscription of the very same King, namely the present Kulkudi sungod image inscription, now found almost on the bank of the mighty river Meghna, confirms the existence of this King of ancient Vanga and points to the geographical position of his territory.

The image in question is 3' 3" in height and is an excellent specimen of the sculptor's art of Eastern India of the period. The image of the god is flanked by twelve circles of foliage on either side, each circle containing an Aditya in miniature. The twelfth circle is occupied by a bearded male figure holding a lotus in the right hand and a Kamandalu in the left,—probably Bidhata or Brahma, who according to some texts, has a place on the sun's chariot. Underneath the lowest circle, on either side, two spirited female riders on horses are depicted shooting sun's rays in the form of shafts, while two more standing female figures underneath, are similarly engaged. The figure of Usan, who is generally represented standing in front of the sun-god, is found absent in this image. The seven horses drawing the sun's chariot, as well as the single wheel on which it moves forward, are very well carved



The Kulkudī Inscribed Sun-god of the 12th  
year of Govinda Chandra.





out. The Gorgon's Head or the Krittimukha is figured on the top. This dated piece of sculpture should be regarded as an important landmark in the history of East Indian sculpture.

The image was presented to the Dacca Museum by the Guha brothers Durgamohan, Harendra, Nibaran and Nagendra of Kulkudi. Their mother told the agent of the Dacca Museum, Sm. Mukunda Behari Das, through whose information and exertions the image was secured for the Dacca Museum, that the image was worshipped either in the island of Hatiya or in the island of Sandwip at the mouth of the mighty river Meghna, on the north-eastern corner of the Bay of Bengal. The house in which the image was worshipped was being washed away by the sea, when the grandfather of the donors, who was passing by in a boat, rescued it at great risk to his life, and brought it to his native village of Kulkudi in the Faridpur district. The implication of this statement, if the image originally belonged to one of these islands on the north-eastern coast of the Bay of Bengal, is that Govinda Chandra's kingdom included these islands.

Fortunately, the discovery of another inscribed image dated in the 23rd regnal year of King Govinda Chandra became known almost simultaneously with that of the Kulkudi image. Details of this image and its inscription will be given under the heading TOURS.

The TEXT of the Kulkudi image inscription is given below. The inscription is in a single line, in four sections.

শ্রীতক্ষিদিমকারীতভট্টারক [ঃ] ॥ শ্রীগোবিন্দচন্দ্রদেবপা ॥ দীয় সম্বত্ ১২ ফাল্গুন ॥  
দিনে ১৯

The reading of the first part of the inscription is beset with some difficulties. The first letter after Sri undoubtedly looks like a ত of the period, but having regard to the undented shape of ল in the word ফাল্গুন, Dr. D. C. Sarkar of the Calcutta University is inclined to read it as ল. We have to read the second letter of the inscription as ত, if we pay due regard to the fact that, whatever shape ল may have taken in a ligature, where its sound was sure not to be missed, ল when represented independently has always the form with the dented left limb. The second letter of the inscription has the standard shape of ত for the period, as may be seen in the copper-plates of Sri Chandra. This shape is different from the shape of the two other ত's in the inscription as found in the words কারীত and সম্বত. But such different shapes of the



same letter in the same inscription are constantly met with. The first is the older form, while the second and the third are advanced forms. The shape of  $\text{उ}$  is even more advanced in the Betka inscription of the 23rd year of Govinda Chandra to be noticed under the heading TOURS. In the Belaba plate of Bhojavarmman, the more developed form of  $\text{उ}$  is used in the word  $\text{अस्तुःपाति}$  in the first line on the reverse, whereas the scribe reverts to the older form in the very next line, in the word  $\text{समेत}$ .

The next letter is a ligature and is a bungled one. But even through the bungling, we can recognise the presence of  $\text{क}$  and  $\text{म}$ ; and if one wants to say that  $\text{ष}$  is also present there, very little can be said against him. So this ligature has to be read either as  $\text{कि}$  or  $\text{किम}$ .  $\text{कारित}$  in any case, has to be corrected to  $\text{कारित}$ . Thus the whole expression has to be read either  $\text{तस्मिन्दिनकारितभट्टारकः}$  or  $\text{तस्मिन्दिनकारितभट्टारकः}$ . *Takman* is a kind of leprosy accompanied by fever, frequently mentioned in the Atharva Veda (Atharva : Books 1, 4-6, 9, 11 and 19) and a person suffering from *Takman* may be termed *Takmin*. The sun-god is the reputed curer of leprosy, and it is probable that this image was set up by the leper named Dina. If we accept the reading  $\text{तस्मिन्}$ , the word becomes more difficult of explanation. *Takshan* is a well-known word for the carpenter or wood-carver and we have to assume that this word mis-spelt as *Takshman*, with the addition of  $\text{इन्}$  for belittlement ( $\text{तुच्छार्थे}$ ) has given rise to the word  $\text{तस्मिन्}$ , meaning a carpenter. If this meaning is accepted, the carpenter called Dina installed this image.

The translation of this inscription should, therefore, stand thus :—

The image of the sun-god made by the leper Dina (or the carpenter Dina). The 12th year of (the reign of) the illustrious Govinda Chandra Deva. The 19th day of Phalgun.

The next important addition to the Archaeological section during the year under report is an unfinished image of Samvara in whitish soap-stone, 8½ inches in height. The image was found in the village of Paikpada, P. S. Tangivadi, Dt. Dacca, and presented to the Dacca Museum by Brahmachari Pranesh Kumar, founder of the Ramkrishna Sevasram at Paikpada. The image was dug out of an old tank in the quarter of the village called Mahasraddhipada.



In the esoteric development of Buddhism called Vajrayana which prevailed in Eastern India during the ninth to the thirteenth centuries A. D., and thence spread to Tibet, Hevajra and Heruka were very popular deities. In a dedicatory inscription dated in 1276 A. D., we find Asoka Challa, king of the Sewallik hills region, called a bee of the honey of the lotus feet of Hevajra. The Nahar family of the Lower Circular Road, Calcutta, possesses a beautiful image of Hevajra, in *Yab-yum*, obtained from the Murshidabad district of Bengal. This latter image has several times been illustrated and is also being published in the History of Bengal projected by the Dacca University. A life-size image of Heruka in black stone from the Tippera District is now in the Dacca Museum. A broken image of Heruka is now in the collection of the Vikrampur Museum at Arial. Vajrayogini, the consort of Heruka, has given her name to a well-known village of Vikrampur, Dt. Dacca, full of Buddhistic ruins. A beautiful metallic image of Vajratara was recently discovered in the village of Vajrayogini and has been acquired for the Dacca Museum. It will be described in the next Annual Report.

Samvara is only another form of Heruka. When Heruka is represented vitalised by union with his *Sakti*, he is called Vajradaka, a variety of which is known as Samvara. Samvara is thus usually to be depicted as in union with his *Sakti*. Elaborate description and explanation of this form of Samvara is to be found in the *Sri-Chakra-Sambhara Tantra*, pp. 21-30, edited by Kazi Dawa Samdup, a Sikimese scholar, and published by Luzac and Co. (1919) under the general editorship of Arthur Avalon (Justice Woodroff). The name of the work should correctly be Sri-Chakra-Samvara-Tantra (Vide Foreward by Avalon, P. XVII, lines 12 and 13), i.e. the *tantra* of the illustrious Samvara in Chakra i. e. Circle or Council, i. e., when he is accompanied by all his attendant deities.

The worshipper is to conceive himself as inside an eight-petalled lotus, with four faces symbolising the Four Purified Elements, the Four Boundless Wishes the Four Emancipations and the Four Acts. The front face is blue, the face in the back red, that on the right yellow and the one on the left green. Each face has three eyes, signifying that the Three Worlds and the Three Times are fully covered by his vision. To signify that the Twelve Causes of existence and cessation from existence are known to him, he has twelve arms. The two normal arms carry the Vajra and the Ghanta (the



Thunderbolt and the Bell ) signifying that his is a perfect and penetrating Intelligence and his heart throbs with Universal Compassion. By his next two hands, he tears asunder and flays the Elephant of Ignorance, and holds aloft at his back the raw skin of that brute to show his triumph. By the other right hands, he holds the Kettle-drum, the Battle-axe, the Dagger and the Trident, each symbolical of an attribute. The left hands hold the Staff, surmounted by a Vajra, a Skull full of blood, the Adamantine Noose ( Vajra-pasa ) and the Head of the four-faced Brahma,—all similarly symbolical.

The god strides to the left and his bent left leg tramples down the prostrate form of the Black Destroyer ( Vidhvansaka ) with four arms, holding in his right hands the Damaru and the curved Dagger and in his left hands, the Khatvanga and the Skull. The right leg tramples down Time having the form of an emaciated woman, holding a curved Dagger and a Skull. The hairs of the god are restrained in a knot on the top of his head and are adorned with the gem Chintamani, which grants all the desires of the devotees. On the left side, the knot of hairs is adorned by the crescent Moon. His head is further adorned with the Vajra and a crown of five dried Skulls. He wears a long garland of fifty severed Heads signifying the fifty letters of the Sanskrit Alphabet. His garment is a loose Tiger-skin. His body has symmetry and grace; his visage is heroic, stern and severe. He is full of energy and awe-inspiring, and yet has a compassionate and peaceful look.

When depicted in union with his *Sakti*, he embraces her ( Vajra-varahi ) and she clings to him passionately. The *Sakti* has one face, and two arms. With the left hand holding a Skull full of blood, she embraces her lord. The right hand holds a curved Dagger, which she plies in all the ten directions, destroying all the sinful passions and delusions. When depicted in Chakra or Mandala, the pair is generally depicted inside an eight-petalled lotus, the four cross-petals being occupied by Dakinis, and the remaining four petals by urns of Water of Wisdom, surmounted by Skull-bowls holding the Five Nectars.

Miss Alice Getty in her "Oods of Northern Buddhism" publishes an excellent image of Samvara without his *Sakti* on Pl. XLVII. c, which has general resemblance to the stone image from Paikpada. This image, however, has a curious unfinished look about it. While the outline of



the entire image was chiselled out, only the faces to the right and the left, out of the four faces of the deity, were finished off. The face at the back is not shown while the front face has been smoothed off into a furrowed elliptical plane, giving the whole piece a grotesque appearance. The petals of the lotus pedestal have a clean look, showing that they were also finished off by the artist.

A deity inside a copper eight-petalled lotus, of which a pair of feet in tiptoe attitude only remained on the pod of the lotus, was described under the heading Vajra-Tara in my Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum (1929), pages 49 to 53. The tip-toe pair of feet would show that these were the feet of the god and the goddess in *yab-yum*, but I failed to recognise it, when describing the image. Two female deities of the Mandala that remain, however, dance with the right leg raised. Both of them hold the Skull-bowl in the left hand, while one holds the Kettle-drum in the right and the other the curved Knife. The stone image of Hevajra in the Nahar Collection has exactly these two among the deities of the Mandala, and the copper lotus described in my book should, therefore, be identified as the Mandala of Hevajra.

#### (b) COINS.

The additions to the Coin Cabinet are detailed below.

- (1) Presented by the U. P. Government :—Two copper coins of Humayun of 942 and 943 A. H. from the Agra and Delhi mints respectively.
- (2) Presented by the D. G. of Archaeology :—Three copper coins of Muhammad Qarlag of Sind.
- (3) Presented by the C. P. Government :—Ten potin ( mixture of lead and tin ) coins of the following Satavahana monarchs : Sri Satakarnni III, Pulumavi II, Satakarnni IV, Siva Sri Pulumavi, Sri Skanda Satakarnni, Sri Jajna Satakarnni, Sri Kumbha Satakarnni.
- (4) Presented by the Bombay Government :—Two gold coins of Pratapa Harihara Raya and Pratapa Achyuta Raya of Vijayanagara.



## 6. TOURS.

Information regarding some important finds in the Vikrampur area made it imperative that a tour should be undertaken in that quarter. Unfortunately, the amount that we are able to provide in the Budget for the purpose is not sufficient for even one satisfactory tour of exploration. A short tour of only seven days was however undertaken by the Curator in the Vikrampur region to explore definite informations, from the 26th January to the 2nd February, 1942.

The most important of these informations was the one regarding the find of an inscribed image of Visnu at the village of Paikpada, P. S. Tangivadi, Dt. Dacca, inscribed in the 23rd year of Govinda Chandra, King of Vanga.

Starting by a Green-boat from the Dacca Ghat on the 26th January, Betka-ghat on the Dhalesvari was reached by evening on the same date. Next morning, the Curator walked to the village of Outshahi, three miles off, where the image had been taken and installed, in a room of the *Palli Kalyana Asrama*, a home-industry organisation, affiliated to the All India Spinner's Association. Sj. Kiran Chandra Sen, the founder of the Asrama, was very courteous and compliant and raised no personal objection to the proposal of exchanging the inscribed image for an equally good image from the Dacca Museum. Outshahi is a well-known village of Vikrampur, the home of Principal Kshitimohana Sen of Tagore's Visvabharati and a host of highly educated and cultured Vaidyas and Brahmins. The visit of the Curator brought together a large number of them, some of them the Curator's old acquaintances of long standing. But, strange to say, even an institution of national importance like the Dacca Museum had come in for its share of the prevailing antipathy against anything connected with the Government, and the villagers evinced a keen desire to retain the image in the Asrama and opposed all reasonable proposals for its exchange with an image from the Dacca Museum. The Curator had therefore to content himself merely with the taking of photographs of the image and estampages of the important inscription on its pedestal.

On inquiry it was found, that the image had been discovered some years ago within the limits of the village of Betka, and not Paikpada, from an old tank, round which were the homesteads of







The Betkā Inscribed Vāsudeva of the 23rd year  
of Govinda Chandra.

several families of betel-planters from time immemorial. After discovery, the image lay unnoticed for some time, until the founders of the Palli Kalyana Asrama, in their search for a suitable image for installation in their Asrama, heard of the discovery and persuaded the finders to present the image to the Asrama.

The image is in black chlorite, about 4' 8" in height. It is really a very good specimen of the sculptor's art of Eastern Bengal and judging by the Kulkudi inscribed sun-god image of the 12th year of Govinda Chandra, now in the Dacca Museum, and the present image of the 23rd year of the same king, the standard of the East Bengal sculptor's art must be pronounced to be rather high during the early part of the 11th Century A.D. The piece is conical-topped and has a prominent *Krittimukha* at the top, showing that even these late features are not later than the end of the tenth century A.D. The face of the god, though rather soft and feminine for the August Ruler of the Universe, is a pleasant study, beaming with purity, beauty, innate goodness and benevolence. The faces of the two goddesses on either side are equally pleasing studies.

The **inscription** on the pedestal is incised in four lines in ten sections. It was first brought to the notice of the world of scholars by Sj. Jogendra Nath Gupta, who handed over rubbings of the inscription to Dr. Dinesh Chandra Sarkar of the Calcutta University. Dr. Sarkar published the inscription in the Bengali Journal *Bharatavarsha* for Jaistha, 1348 B. S., p. 769 ff. Subsequently, he published the inscription again in the *Indian Culture*, Vol. VII, 1940-41, pp. 405ff. Dr. Sarkar named his contribution—"Paikpada Vasudeva Image Inscription"; but as already recorded, the image was actually found within the limits of the adjacent village of Betka and should be named accordingly.

The text and translation of the inscription are given below.

### Text

1. শ্রীমদেগা||বিন্দচ||দ্রুত সন্মত ২৩
2. বালজিক উ||পরতপা||রদাসমুতঃ
3. গঙ্গদা||সকারিতবা||মুদেব
4. ভট্টারক [ঃ]



### Translation.

The 23rd year of the illustrious Govinda Chandra. [This is] the image of the god Vasudeva, made by Gangadasa, the betel-planter, son of the deceased Paradasa.

The word Balajika = Barajika in the inscription requires an explanation. Dr. Sarkar in his articles reads the word as Ralajika. In this inscription, there is little to distinguish *ब* and *व*; but a close study of the instances of undoubted *ब* and *व* that occur, will show that the left angular stroke, which is common to both the letters, is comparatively more angular in *ब* and rather rounded off in *व*. Judged by this test, the word appears to be Balajika and not Ralajika. As we find professional community-names often referred to in the votive inscriptions, Barajika is happily explained as meaning, the betel-planter. The class is at present generally called Barai in East Bengal and Barui in West Bengal and Barai appears to have been directly derived from the form of the name we meet with in this inscription.

After finishing with this image and inscription, the Curator proceeded by the Meghna and entered Vikrampur from the southern side through the Old Brahmaputra. He explored the site of the old tank called Nair-pukur. The village around is called Nairpukur-par and is situated about a mile and a half north of Makkahati, an important mart on the old Brahmaputra, at the junction of the Mirkadim canal that leads to the Dhalesvari river. This old tank is interesting from more points of view than one.

In the introduction to the Curator's Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum, the measurement of a number of large tanks in the Vikrampur area was worked out. There, (Intro. P. X.) the following areas are given :—

The great Rampal Tank, traditionally believed to have been dug by Ballala Sena	= 2200 ft. × 840 ft.
The tank at Dhamaran	= 2200 ft. × 800 ft.
The Nairpukur	= 2000 ft. × 700 ft.

The local cultivators, however, affirmed that the area of the Nairpukur was 3 *dronas* and 16 *kanis*, and it was bigger than the great tank at Rampal by 3 *kanis*.

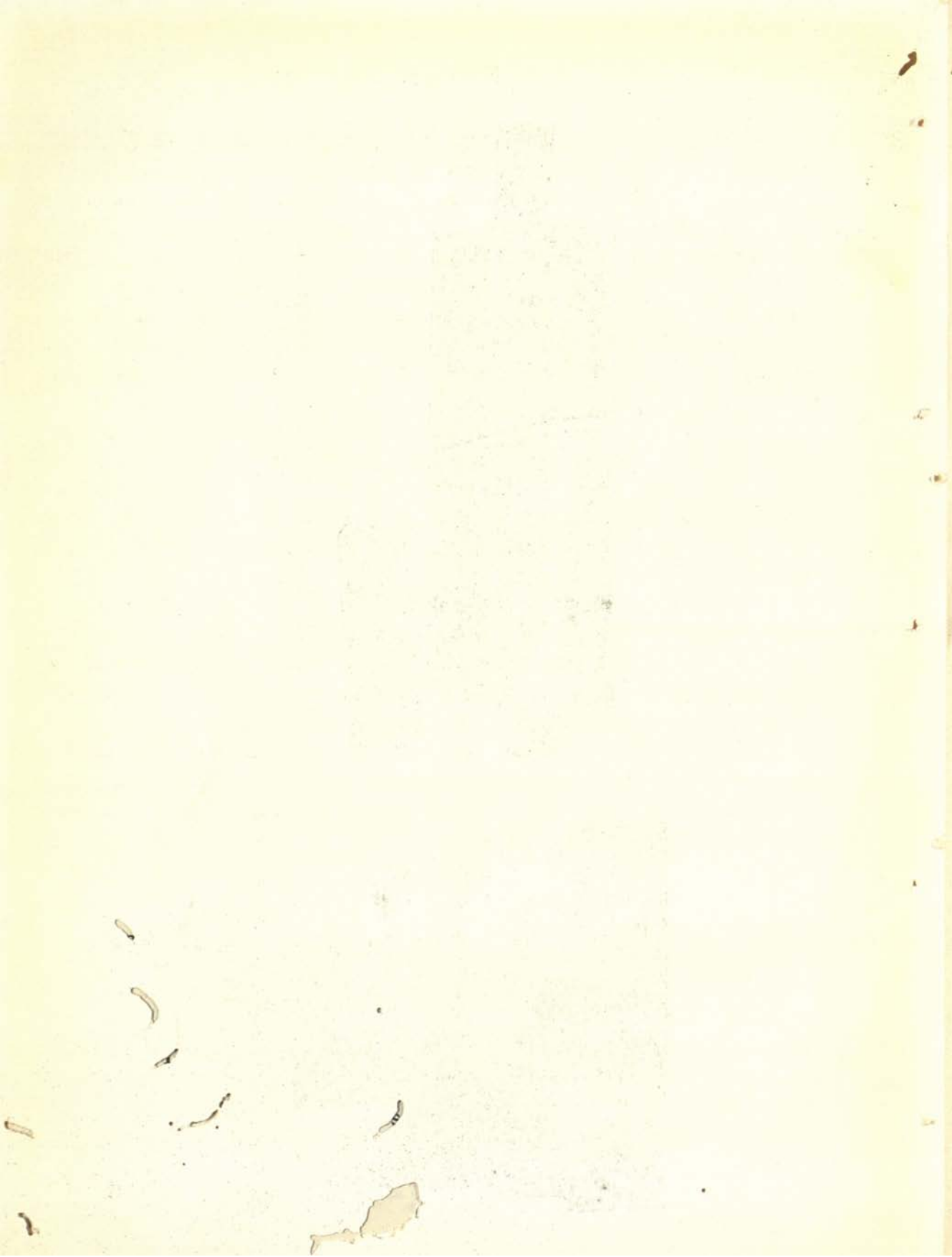
श्रीतस्मिन्दिनकाशीनक्षत्र  
 श्रीकाशिनिकुण्डल  
 दीपयन्त्रकारयन्त्र  
 दिव)

(a) The Kulkūḍi Sun-god image-inscription of Govinda Chandra : the 12th year.

श्रीवत्सलदिनकाशीनक्षत्र  
 श्रीतस्मिन्दिनकाशीनक्षत्र  
 श्रीकाशिनिकुण्डल  
 दीपयन्त्रकारयन्त्र

(b) The Betkā Vāsudeva image-inscription of Govinda Chandra : the 23rd year.





That it is a much older tank, i. e. older than 1160-78 A. D., when Ballala Sena reigned, is apparent on the face of it. Tanks in this alluvial area can be taken down only to a fixed depth; and so all tanks, to begin with, have the same depth. Judging by this test, the Nai's tank must be pronounced to be much older than the Rampal tank, as the latter has still a deep basin retaining water, whereas the bed of the former is now a vast tilled field, almost of the same level as the surrounding fields. Only the high banks mark it out as the site of a tank, and the name also clings to it. How older Nai's tank is than the Rampal tank, it is difficult to say, but the period may be so long as four or five centuries. The existence of such a big tank in Vikrampur, of so remote antiquity, would point to the rise of independent royal power in the region during the period when the tank was dug. But at present, we have no material in our hand to push the date beyond about 975 A. D., when the Chandras, in the person of Sri Chandra, rose in Vikrampur and established a separate kingdom.

Finally, the name of the tank "Nairpukur" is a very interesting study. It may be remembered in this connection that there are places called Naihati on both the banks of the Bhagirathi,—one, the well-known junction-station north of Calcutta. The other is many miles further up the river, the find-place of a copper-plate of Ballala Sena Deva (Inscriptions of Bengal, Vol. III. P. 68), six miles north of Katwa. The popular tradition is that these places are connected with a mythical king called Nai. But a more rational explanation would be that these places, situated on the river = Nadi = Nai, became known as Nadi-hati = Naihati and Nadirpukur = Nairpukur. The east bank of the tank abuts on the west bank of the Old Brahmaputra, and the importance of this vast tank communicating with the river as a safe haven for boats plying on this once mighty river, can very well be imagined.

After finishing the inspection of the Nairpukur, the Curator returned to Betka-ghat *via* the Katakhalī and the Munsirhat routes and secured from Brahmachari Pranesh Kumar the image of Samvara described under the Archaeological Section. He took photographs of some images in the locality and returned to Dacca on the 2nd February, 1942.



## 7. LIBRARY.

Fortynine items were added to the Library during the year under review, of which the following deserve mention.

1. Annual Report of the Archaeological Department of H. E. H. the Nizam's Dominions.
2. Annual Report of the Archaeological Survey of India, 1936-37.
3. Ditto, Archaeological Survey of Mysore, 1939, 1940.
4. Index to the Annual Report, Archaeological Survey of India, 1919-1929.
5. Memoirs of the Archaeological Survey of India.  
No. 53. Al Beruni's picture of the World.  
No. 63. The Historical Sculptures of the Vaikuntha Perumal Temple, Kanchi.  
No. 64. Excavations in Swat and explorations in the Oxus territories of Afghanistan.
7. Journal of the Numismatic Society of India. Vol. I. II. III.
8. Annual Report for Epigraphy, Madras, 1937-38.
9. Subject Index, South Indian Epigraphy, 1887-1936.
10. Epigraphia Indo-Moslemica, 1937-38.
11. Epigraphia Indica. Vol. XXIII.
- 12-14. Srimadbhagavata-Gita, Dharmmatatva, Krishna Charitra.  
By Bankim Ch. Chatterji.
15. Bengal Past and Present. Vol. LVI, 1939.
16. Bhandarkar Institute Edition of the Mahabharata, Aranyaka Parvva. Pt. I.
17. Indian Historical Quarterly, 1941.
18. Indian Culture, Vol. VII. 1940-41.
19. Bankim's Collected Works, Sahitya Parisat centenary Edition : Last part : বিবিধ.
20. Studies in Indo-Muslim History. By Prof. Hodivala.
21. Sahitya Parisat Patrika, 1347, 1348.
22. Art of War in Ancient India. Dr. P. C. Chakravarti.
23. Dacca University studies. Vol. V. No. 1.
24. Varna Ratnakara. R. A. S. B. Edition. Ed. Chatterji & Misra.
25. Excavations at Rairh : Department of Archaeology. Jaipur.
26. বঙ্গীয় মহাকাব্য, ২য় খণ্ড।



## 8. VISITORS AND PUBLICITY.

The Communal Riots in the Dacca city were responsible for a sharp decline in the number of visitors during the year under review. The following comparative table will bring out the situation at a glance.

Year	No. of Days open	Visitors : Male	Visitors : Female	Total
1939—40	284	26868	3254	30122
1940—41	285	28677	3679	32356
1941—42	270	13575	1491	15066

The publicity activities of the Curator were well-maintained throughout the year.

On the 2nd May, 1941, the Curator gave a talk on Darvesh Shah Jalal of Sylhet at the Dacca Radio.

On the 16th May, he broadcast a talk on Kulinism in Bengal at the Dacca Radio.

On the 30th May, 1941, he presided over the public meeting held in connection with the foundation of a temple of Kali in the premises of the Dhakeswari Cotton Mill No. 1., the Sannyasi Kumar of Bhawal, Sj. Ramendra Narayan Roy, laying the foundation stone of the temple.

On the 1st July, 1941, the Curator broadcast a talk about the growth of the City of Dacca from the Dacca Radio in the series, "The Dacca Round-about".

On the 29th July, 1941, the second talk of the series entitled, "The first few years" was broadcast.

On the 10th August, 1941, the Curator presided over the meeting called by the Students' Federation to condole the death of Dr. Rabindranath Tagore and spoke at length on the writings of Tagore and the personal reminiscences of the Curator regarding the great poet.

On the 12th August, 1941, the Curator deposed before the Dacca Riots Inquiry Committee as a Court Witness.

On the 13th August, 1941, the Curator presided over a Memorial Meeting held in honour of Dr. Rabindranath Tagore at Kayettuly, Dacca.



On the 29th August, 1941, the Curator broadcast from the Dacca Radio, the third talk entitled "Refuse for the rebel prince" in the series "The Dacca Round-about".

On the 5th September, 1941, the fourth talk of the above series—"Anarchy reigns supreme" was broadcast.

On the 10th November, 1941, the Curator, presided over a meeting of the Sanskrit Sahitya Parisat, Calcutta, and spoke at length on the collection of manuscripts in Bengal and the Dacca University collection of manuscripts.

On the 15th December, 1941, the Curator broadcast a talk at the Dacca Radio on "The War Materials of Japan".

On the 22nd January, 1942, the Curator spoke on the spread of Indian Culture abroad at a public meeting, called by the Students' Association, Narayanganj, in connection with a literary gathering on the occasion of the Sarasvati Puja.

On the same date, in the afternoon, he presided over a literary gathering at Magbazar, Dacca, and spoke on the significance of the Sarasvati Puja and the services rendered by the literary gatherings.

On the 10th March, 1942, the Students of the Salimullah Muslim Hall called together a symposium on—"What is culture?" and the Curator, on invitation, joined the symposium and spoke on Indian Culture.

On the 29th March, 1942, the Curator spoke on Hazrat Muhammad and his teachings, in a meeting organised by the Ahmadiyahs of Dacca.

The following articles were contributed by the Curator to various Journals.

1. Antiquity of the Lower Ganges and its courses. Science and Culture, November, 1941.
2. Two Inscriptions of Gopala III of Bengal. Indian Historical Quarterly, 1941.
3. Darvash Shah Jalal. Bharatavarsha, Paus, 1348 B. S.
4. The Second Newly discovered Inscription of King Govinda Chandra of Vanga. Bharatavarsha, Phalguna, 1348 B. S.

**N. K. Bhattasali,**

Secy. Dacca Museum Committee.



# Annual Report of the Dacca Museum for 1942-43

## Committee of Management

### EX-OFFICIO

1. The Vice-Chancellor, Dacca University, *Chairman*.  
Dr R. C. Majumdar, then  
Captain Dr. M. Hasan, Khan Bahadur.
2. The Commissioner, Dacca Division.  
Mr. A. S. Larkin, C. I. E., I. C. S.
3. The Superintendent, Archaeological Section,  
Indian Museum, Calcutta.  
Mr. T. N. Ramachandran, M. A.

### *Nominated by the Government of Bengal.*

4. Khan Sahib Sayyid A. S. M. Taifoor
5. Rai Keshab Chandra Banerji Bahadur

### *Nominated by the Commissioner, Dacca Division.*

6. Rai S. N. Bhadra Bahadur
7. Shifa-ul-mulk Hakim Habibar Rahaman Khan.

### *Elected by the University of Dacca.*

8. Dr. S. M. Hussain
9. Dr. D. C. Ganguli

*Ex-officio Secretary, but not a member.*

Dr. N. K. Bhattacharya, Secretary, Dacca Museum





# Publications of the Dacca Museum.

By

N. K. BHATTASALI, M. A., Ph. D.

*Curator, Dacca Museum.*

AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY  
INDEPENDENT SULTANS OF BENGAL"

## 1. ICONOGRAPHY

OF

# BUDDHIST AND BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

Introduction of 39 pages, giving the history of Bengal  
Architecture and Sculpture.

A full Index of 33 pages.

*Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Director of Public  
Instruction, Bengal ; 83 plates, containing 10 collotype and 146  
half-tone illustrations and one map : Double-crown Octavo,  
Pages 274 + 39. Half-Morocco. Price Rs. 25/-*

## SOME OPINIONS.

1. Sir John Marshall, Director General of Archaeology in India,  
"I have no doubt that it will prove a useful and attractive publication."
2. Dr. Suniti Kumar Chattopadhyay, Khaira Professor of Linguistics,  
University, in the Modern Review, January, 1930, in an article  
on "The Art of Gauda and Vajraputra"  
only recently has been published from Dacca Mr. Nalinikanta  
on Buddhist and Brahmanical sculptures in the

# Annual Report of the Dacca Museum

## FOR 1942-43.

### 1. The Dacca Museum Committee.

The following members constituted the Dacca Museum Committee during the year under review :—

#### **Ex-officio.**

1. The Vice-Chancellor, Dacca University, *Chairman*.  
Dr. R. C. Majumdar, then  
Captain Dr. M. Hasan, Khan Bahadur.
2. The Commissioner, Dacca Division.  
Mr. A. S. Larkin, C. I. E., I. C. S.
3. The Superintendent, Archaeological Section,  
Indian Museum, Calcutta.  
Mr. T. N. Ramachandran, M. A.

#### *Nominated by the Government of Bengal.*

4. Khan Sahib Sayyid A. S. M. Taifoor
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6. Rai S. N. Bhadra Bahadur
7. Shifa-ul-mulk Hakim Habibar Rahaman Khan.

#### *Elected by the University of Dacca.*

8. Dr. S. M. Hussain
9. Dr. D. C. Ganguli

*Ex-officio Secretary, but not a member.*

Dr. N. K. Bhattacharya, Curator, Dacca Museum.



The Committee met on the 18th March, 1943. The Annual Report for 1941-42 was passed in this meeting. The two menials of the Dacca Museum having applied for Dearness Allowance, the matter had to be discussed at length along with the Budget for 1943-44. It was felt that the 20% cut imposed by Government on their grants to the Dacca Museum, which had been in force for more than a decade, had so crippled the resources of the institution that it was not possible for the Committee to provide for any money on a new Head like Dearness Allowance to menials. The money provided on some of the Heads, such as Travelling Allowance, was already so meagre that no satisfactory use could be made of those provisions, as a single effective tour would cost more money than we could ever provide; and a little energetic collection of specimens would far exceed the Budget provision on the Head. There was already, thus, little activity in those directions. But in view of the seriousness of the situation, the Committee were compelled still further to cut down Travelling Allowance by Rs. 50/-, Library by Rs. 20/-, Annual Repairs and Improvement of Compound by Rs. 50/-, Furniture by Rs. 25/-, Contingency by Rs. 10/-, and Specimens by Rs. 25/- and thus scraped together Rs. 180/- to provide Dearness Allowance to the two menials @ Rs. 7/8 per head.

The Committee requested Government to sanction this extra amount of Rs. 180/- in addition to their usual grants to the Dacca Museum. The Government, in sanctioning the Budget for 1943-44, could not find their way to accede to the Committee's request.

The curator was directed by a resolution to prepare a list of the collections of the Dacca Museum for being sent to the Military Library at the Military Head Quarters, Dacca. Such a list was drawn up in the shape of a guide-book. But in view of the difficulty of printing the guide-book, the publications of the Dacca Museum, viz. the Iconography and the two coin catalogues, were sent through the Commissioner, to the Military authorities.

The two menials were granted Dearness Allowance at Rs. 7/8 head per month.

At the request of Khan Sahib A. S. M. Taifoor, a copy each of the Hakim and the Taifoor coin Catalogues were presented to the District Judge, the District Magistrate, and the Additional District Magistrate, Dacca.

## 2. Establishment

There was no change in the establishment.

## 3. Finance.

The income and expenditure of the Dacca Museum are shown below :—

### Receipts

1. Opening balance		Rs. 287-10-9
2. Government grants :—		
Annual grant	3000/-	
Grant for spirit	400/-	
Grant equivalent to		
D. U. grant	1000/-	
Grant equivalent to		
grant from Dacca Municipality	120/-	
	4520/-	
	Reduced by 20%	3616/-
3. Refund from the P. F. contribution of Manmohan Pal.		2-11
4. Government grant for repairs and taxes		35/-
5. Grant from Dacca University		1000/-
6. Grant from Dacca Municipality		120/-



## 7. Donations :—

Captain Irwin	10/-		40/-
Sj. Bibhutibhushan De	25/-	Total	5416- 6-9
Sj. Mahabharat Shaha	5/-		
	<u>40/-</u>		

**Expenditure**

## 1. Salary of the Staff :—

Curator @260/-	3120/-	3467- 0-0
Darwan @ 15/-	180/-	
Chaprashi @ 13/-		
for one month and		
@ 14 for 11 months	<u>167/-</u>	
	3467/-	

## 2. Provident Fund

213-14-0

## 3. Natural History Section

43- 8-0

## 4. Library

190-10-0

## 5. Ann. Repairs, improvement of compound and A. R. P. Measures

506- 3-3

## 6. Furniture

34- 8-3

## 7. Contingency

136- 4-0

## 8. Printing

7- 5-6

## 9. Taxes

240-14-0

## 10. Electricity

81- 6-6

## 11. Specimens

26-13-0

Total Rs. 4948- 6-6

Receipts Rs. 5416-6-9

Expenditure Rs. 4948-6-6

Balance Rs. 468-0-3

**4. Publications.**

Three copies each of the *Hakim* and the *Tafloor Catalogues* of Coins and two copies of the *Iconography* were sold during the year. The account of the Fund is given below :—

**Receipts**

1. By balance from the previous year	Rs. 1319-14-2
2. Sale of publications during the year	54-11-0
	<hr/>
Total Rs.	1374- 9-2

**Expenditure**

1. Curator's share of the sale proceeds of the previous year	13- 6- 3
	<hr/>
Balance Rs.	1361- 2-11

**5. Archaeological Section****(A) Sculptures.**

Three items were added to the collections of the Dacca Museum during the year under review. The first is a big stone tortoise in granite stone, about ten maunds in weight and measuring 38"×38"×14". The diameter of the circle on the back is 28". In the centre of the back is a square notch, to which something must have been fixed.

Two goddesses of the Brahmanical pantheon have tortoise as their vehicle, viz. Prthivi, ( the Earth-goddess) and Yamuna, (goddess of the river of the same name). The image under discussion probably served as the vehicle of a huge image of either of these two goddesses.

The image was dug up at Panhata, which must have formed the western suburb of the ancient city ( Sri-Vikramapura ) now called Rampal, which was the metropolis of the Chardras, the Varmmas and the Senas successively from about 1000 A. D. to 1230 A. D. The image was secured for the Dacca Museum through the exertions of Sj. Nripendra Narayan Sarkhel of the adjacent village Paikpada.



The second acquisition is a beautiful *Octo-alloy* image of the Buddhist goddess Vajra-tara, 3½" in height. The image was found from the bed of a canal in the village of Vajrayogini with predominant Buddhist associations and secured by a Vairagi ( Begging Friar ). Brahmachari Pranesh Kumar, founder of the Ramkrishna Sevasram at Paikpada, secured the image from him and brought it to the Dacca Museum.

Images of Vajratara are rather rare. She is generally represented as an eight-armed and four-faced goddess, with different weapons in her eight different hands. The best known example of Vajratara is the one found at Patharghata in the Bhagalpur district, now preserved in the Indian Museum. There, the goddess is represented seated inside a beautiful lotus of eight movable petals, with a subsidiary goddess on each petal. This method of representing a deity inside a conclave or *mandala* was popular among the Buddhists, and several Buddhist deities, such as Hevajra, Heruka, Samvara and Kalachakra are found represented in the same manner. As noticed in the last year's Annual Report, there is an exactly similar copper lotus in the Dacca Museum, which must be identified as the *Mandala* of Hevajra.

The present image, however, is a single image and not in *Mandala*. The pose and the composition of the image are very pleasing and the miniature breathes the freshness and aroma of a beautiful flower which has just opened its petals. That a thing of beauty is a joy for ever, was never more happily illustrated. The goddess sits on a double lotus in Vajrasana, with the legs closely locked and the soles apparent. The body has a slight bend to the right, but the head is thrown lightly to the left, and the eight arms are gracefully ranged round the supple young body in various angles and poses like the petals of a flower of inexpressible charm. The goddess wears a flowered and striped *saree* and a profusion of bracelets, armlets, girdles, chains and ear-rings and her heads are covered by a conical *Usnisa* with a five-leaved crown on each of the heads. The head to the front is prominent enough, but the remaining three heads on the back are no less so. The texts prescribe that the faces are to be of different colours, viz, yellow, black, white and red.



They are silent regarding the expressions that the faces should exhibit. While the colour of the faces has perforce to be the same on all the faces on a metal image, the direction that the faces are to be of different colours indicates that they are to represent different sentiments and bear different expressions. Curiously, each face does indeed bear a different expression. As far as it can be interpreted in language, the front face has an amused, indulgent and satirical expression,—as if her dealing was with the frailties, frivolities and the vanity of human aspirations. The next face to the right has an angry, at the same time amused look. The next face to the right has a face full of sorrow, compassion and forgiveness. The next face has an exasperated, angry, spiteful and unforgiving look. Of course, interpretation of the expressions on the different faces will differ with different observers, but all observing connoisseurs will probably agree that there are expressions on each of the faces and each of them differs from the others.

The attributes on the eight hands, clock-wise, are, the Conch-shell, the Goad, the Arrow, the Thunder-bolt, the Blue Lotus, the Bow, the Lasso and the pose (*Mudra*) of threatening with the Fore-finger. Dr. B. Bhattacharyya has published four *Sadhanas* of Vajratara in the *Sadhanamala* edited by him, and the attributes of the Vajratara in all of them are the same, but slightly different in order from those we find on the present image. The *Sadhanas* all agree in placing Lasso to the right and the Goad to the left.

From the *sadhanas*, it appears that Vajratara was to the worshippers a desire-fulfilling goddess and she was widely invoked for securing the good things of the world, legal or illegal,—moral or immoral. The following list of the uses (*Upachara*) to which her worship was put, will be interesting from many points of view :—

1. A scarf to which a knot has been tied with the *mantra* (invocation) of Tara recited over it, will give immunity from thieves, tigers and other beasts of prey.

2. If the goddess is worshipped with one hundred and eight blue lotuses, desiring the love of damsel, she will submit to the worshipper's will.



3. If the feather of a crow, charmed with the charm of Vajratara twenty two times, is concealed in the roofing of a foe, the house will be mysteriously destroyed within a week.

4. If the worshipper desires to marry a particular girl, he has to worship the goddess with the libation of Asoka leaves and flowers five thousand times and the father of the girl will be mysteriously inclined towards him.

5. If the worshipper wants to win the love of some lady, be she a king's daughter, he has only to worship Tara with the libation of five thousand plum-thorns besmeared with the *Svayambhu-Kusuma*.

6. Gives one more process of attracting the love of refractory ladies.

7. The process of winning the favour of kings and receiving very favourable reception at courts.

8. An elaborate process of killing or subduing ladies by merely looking at them, with the thunderbolt from one's own eyes.

9. A process of anointing the forehead with a Tilaka-mark made with the saliva of an infant who had not yet teethed, to win and retain the love of ladies.

10. A process for attracting another man's married wife.

11. A process for retaining the love of a lady even after her death.

12. One more process of the same nature, in which the eclipse of the moon has to be taken advantage of.

13. One more process for attracting a lady's love to oneself.

14. A process for freeing a friend from captivity.

It may be recalled in this connection that *Abhichara* charms inscribed on tortoise shells in the characters of the 10th century A. D. were discovered from the same village from which the present image was found and described and illustrated in the Annual Report for 1939-40.

The present image would appear to belong to the same age of 1000-1200 A. D., but would appear to be a product of the closing years of the period.



The third piece of sculpture acquired during the year is the bust of an image of Nataraja in dancing pose, mutilated almost beyond recognition.

## B. Coins

Twenty-eight billon Coins of Ghiyasuddin Balban, Alauddin Khalji and Ghiyasuddin Tughlak presented by the Government of Bombay were the only additions to the coin cabinet during the year. The serial number came up to 3468.

## 6. Library.

Seventy-six items were added to the Library during the year under report. Of them, the following may be specially mentioned.

1. Early History of the Vaisnava Faith and Movement in Bengal, by Dr. S. K. De.
2. Development of Hindu Iconography, by Dr. J. Banerji.
3. Magadha Architecture, by Srish Ch. Chatterji.
4. Amravati Sculptures in the Madras Government Museum by C. Sivaramamurthi.
5. Rama-Charitam by Sandhyakara Nandi. Edited by Dr. R. C. Majumdar, Dr. R. G. Basak and Mr. Nanigopal Banerji. Published by the Varendra Research Society, Rajshahi.
6. Nalanda and its epigraphic materials, by Dr. H. Shastri, Memoirs of the Archaeological Survey. No 66.
7. The Beads from Taxila by Horace C. Beck. Ditto. Memoir No. 65.
8. Pala and Sena sculptures by St. Kramrisch. Reprint from the Rupam.
9. Indo-Aryan and Hindi, by Dr. S. K. Chatterji.
10. A History of the Chandra and Varmma dynasties of Bengal by Sj. Bisvesvar Chakravarti.



### Works on Bengali Literature.

11. বিহারীলাল চক্রবর্তীর গ্রন্থাবলি, ১ম খণ্ড।
12. পদ্মাপুরাণ। Ed. Dr. Tamonash Ch. Das Gupta, Pub. C. U.
13. পূর্ববঙ্গ গীতিক। ৩য় খণ্ড। Ed. Dr. D. C. Sen.
14. Ditto. ৪র্থ খণ্ড। Ed. Dr. D. C. Sen.
15. সংসাহিত্য গ্রন্থাবলি ১ম ও ২য় খণ্ড।
  - ১। হুতোম প্যাচার নক্সা by কালীপ্রসন্ন সিংহ।
  - ২। আলালের ঘরের দুলাল by টেকচাঁদ ঠাকুর।
  - ৩। ভ্রান্তিবিলাস by ঈশ্বরচন্দ্র বিদ্যাসাগর।
  - ৪। বাসবদত্তা by মদনমোহন তর্কালঙ্কার।
  - ৫। বেতালপঞ্চবিংশতি by বিদ্যাসাগর।
  - ৬। শকুন্তলা by বিদ্যাসাগর।
  - ৭। কাদম্বরী by তারাশঙ্কর।
16. রত্নলাল গ্রন্থাবলি।
17. ঈশ্বর গুপ্তের গ্রন্থাবলি।
18. রস গ্রন্থাবলি :—
  - ১। দাশরথীর পাঁচালি।
  - ২। কবির গান—রাম বসু, মোহন বসাক, জয়নারায়ণ বন্দ্যো, নীলু ঠাকুর, হরু ঠাকুর, এণ্টনী ফিরিঙ্গি, নীলমনি পাটনী, ষজ্জেশ্বরী।
  - ৩। নিধু বাবুর গান।
  - ৪। মধুসূদন কানের ঢপ কীর্তন।
19. মাইকেল মধুসূদন দত্তের গ্রন্থাবলি।
20. রামেশ্বর কৃত শিবায়ন। বসুমতী সংস্করণ।
21. জ্ঞানদাসের পদাবলি। বসুমতী সংস্করণ।
22. চণ্ডীদাসের পদাবলি। ঐ, Ed. দীনেন্দ্রকুমার রায়।
23. রামপ্রসাদ গ্রন্থাবলি।
24. দীনবন্ধু মিত্রের গ্রন্থাবলি।
25. রাম-রসায়ণ, রঘুনন্দন কৃত। বঙ্গবাসী সংস্করণ।
26. শ্রীকৃষ্ণ মঙ্গল by মাধবাচার্য্য। ঐ।
27. গোবিন্দ মঙ্গল by দুঃখী শ্যামদাস। ঐ।

28. বৈষ্ণব পদ লহরী ।
29. ধর্ম্মমঞ্জল by ঘনরাম ।
30. কবি কঙ্কণ চণ্ডী by মুকুন্দ রাম ।
31. মনসা মঞ্জল by কেমানন্দ ।
32. মুসলমান বৈষ্ণব কবি by ব্রজসুন্দর সাথাল ।

### Sanskritic Works

33. বাঙ্গালীকি রামায়ণ । Final parts of the Bengal Recension published by the Metropolitan Printing and Publishing House, Calcutta.
34. কবীর by Prof. Ksitimohan Sen.
35. The works of Kalidasa. Basumati Edition. Ed. Rajendra Vidyabhushan.
36. Dhanurveda—Kodanda Mandanam. Ed. Syamakanta Tarkapanchanan.
37. Garga-Samhita. Vangavasi Edition.
38. Kamasutram. Vangavasi Edition.
39. Sankhyadarsanam. Ditto.
40. প্রায়শ্চিত্ত তত্ত্ব by Raghunandana.
41. মলমাস তত্ত্ব " "
42. শুদ্ধি তত্ত্ব " "
43. জ্যোতিস্তত্ত্ব
44. Chakradatta. Vangavasi Ed.
45. Mahavamsa by Dhruvananda Misra. Ed. N. Vasu.
46. গজায়ুর্বেদ সংহিতা । Trans. মহারাজা শশীকান্ত আচার্য্য চৌধুরী ।
47. মহাভারত, কালীপ্রসন্ন সিংহের অনুবাদ । ৪খণ্ড । বহুমতী সংস্করণ ।
48. Mahabharata, Aranyaka, Part II. Bhandarkar Institute Edition, Ed. V. S. Sukthankar.



**Works on Art**

49. বাগেশ্বরী শিল্প প্রবন্ধাবলি । অবনীন্দ্রনাথ ঠাকুর ।
50. ভারতের শিল্প কথা । অসিত হালদার ।
51. ভারতের দেব দেউল । জ্যোতিষচন্দ্র ঘোষ ।

**Local History**

52. বিষ্ণুপুর বিবরণ by রমেশচন্দ্র বন্দ্যোপাধ্যায় ।
53. কদলীরাজ্য । by রাজমোহন নাথ ।
54. পঞ্চ মাণিক্য by কালীপ্রসন্ন বিদ্যভূষণ ।
55. রাজমালা—১ম, ২য়, ৩য় ভাগ । Published by the Tippera State.

**Miscellaneous.**

56. ভারতবর্ষীয় উপাসক সম্প্রদায়—অক্ষয়কুমার দত্ত ।
57. Author Catalogue of the Imperial Library, Printed books in European languages. Vols. I, II. A-E.

**Periodicals**

58. Epigraphia Indica, XXIV.
59. Dacca University Studies. Vols. IV, V.
60. Journal of the Vangiya Sahitya Parisat, 1348 B. S.
61. Journal of the Indian Society of Oriental Art. Vol. VIII, 1940.
62. Indian Historical Quarterly, Vol. XVII, 1941.
63. Annual Report of the Varendra Research Society. 1938-39, 1939-40.
64. Ditto, South Indian Epigraphy, 1937-38.
65. Ditto, Mysore Archaeological Department. 1941.
66. Journal: Royal Asiatic Society of Bengal, 1941.



## 7. Visitors and Publicity.

The disturbed state of the country has reduced the scope for cultural and literary activities of the public associations. The Curator was all the same invited to speak on the following occasions :—

24th Ap. 1942. Chairman of the Annual Meeting of the Balak Samiti, Shahujjalnagar, Dacca. Spoke on the Bengal Chiefs' struggle for independence during the reigns of Akbar and Jahangir.

19th May, 1942. Chairman of the Rabindra-Jayanti at Jamalpur, Dt. Mymensing. Spoke on the life and works of Rabindranath Tagore.

5th June, 1942. Ramaprasad Chanda Memorial meeting under the auspices of the Dacca University Historical Association. Spoke on the archaeological contributions of Chanda.

7th Aug., 1942. Chairman of the Rabindra Jayanti at Narayanganj, Dt. Dacca, held under the auspices of the College Students' Union. Spoke on the life and works of Rabindranath Tagore.

The following papers were contributed by the Curator, during the year under review.

1. Two inscriptions of the reign of Govinda Chandra, king of Vanga. *Epigraphia Indica*.

2. Two copper-plate grants of the Varmma kings of Vanga and a curious Buddhist *abhichara* inscription on tortoise shell. *Epigraphia Indica*.

3. The second struggle of Bhima and his friend Hari in the *Ramacharitam*. *Indian Historical Quarterly*, 1943.

4. Auto-biography of poet Krittibasha (Bengali), *Bharatvarsha*, Jaistha, 1349 B. S.

5. Vanger Mahasmasana Nimdighi. *Monthly Vasumati*, Sravana, 1349 B. S.

6. The idol-worship of the Hindus. *Monthly Vasumati*, Asvina, 1349 B. S.



7. The Bhawal plate of Laksmana Sena Deva. Monthly Vasu-mati, Agrahayana,, Phalgun, Chaitra, 1349 and Vaisakha, 1350 B. S.

The recrudescence of the communal riots in Dacca in June, 1942 and the political disturbances through which the town passed after the 9th August, 1942, greatly reduced the number of visitors to the Dacca Museum. All the same, the total number showed an increase over the last year's figures. The following comparative table will show the situation at a glance.

Year	No. of days open	Visitors : Male	Visitors : Female	Total
1939-40	284	26868	3254	30122
1940-41	285	28677	3679	32356
1941-42	270	13575	1491	15066
1942-43	286	20951	1557	22508

**N. K. Bhattasali**

*Secy. Dacca Museum Committee*

## Budget—Dacca Museum

### 1944-45

(Passed at a meeting of the Dacca Museum Committee held  
on the 22nd March, 1944.)

#### Receipts

Headings	Last year's proposals	Last year's actuals	This year's proposals.
1. Opening balance.	466—12	468—0—3	621—1—9
2. Contribution from Dacca University.	1000/-	1000/-	1000/-
3. Ditto from the Dacca Municipality.	120/-	120/-	120/-
4. Government grant for repairs and taxes.	350/-	350/-	350/-
5. Other Government grants.			
1. Annual grant.	3000/-	3000/-	3000/-
2. Grant for spirit.	400/-	400/-	400/-
3. Grant equivalent to D. U. grant.	1000/-	1000/-	1000/-
4. Grant equivalent to Donations secured.	40/-	40/-	10/-
5. Grant equiv to D. M. Grant.	120/-	120/-	120/-
	4560/-	4560/-	4530/-
	Reduced by 20% 3648/-	(Reduced by 20%) 3648/- Total	Reduced by 20% 3624/-
			5715-1-9



## EXPENDITURE

Headings	Last year's proposals	Last year's actuals	This year's proposals
1. Salary	3468/-	3468/-	3468/-
Curator @260/-=3120/-			
Darwan @ 15/-= 180/-			
Chaprashi @ 14/-= 168/-			
3468/-			
2. Provident Fund	217/-	216-12-0	216-12
3. Natural History Sec.	50/-	2-12-6	50/-
4. Travelling Allowance	75/-	4-11-9	75/-
5. Library	170/-	250-11-0	200/-
6. Annual Repairs and improvement of compound	200/-	338- 0-0	200/-
7. Furniture	50/-	0	75/-
8. Contingency	117/-	128- 8-0	150/-
9. Printing	100/-	106- 4-6	100/-
10. Taxes	241/-	240-14-0	240-14
11. Electricity	100/-	81- 2-0	80/-
12. Specimens	100/-	27- 2-9	100/-
13. Dearness allowance to 2 menials @Rs 7/8 per head	180/-	180/-	240/-
			(@Rs. 10/- p. m., p. h.)
			Total 5195-10-0
		Receipts	Rs. 5715- 1-9
		Exp. Closing Balance	Rs. 5195-10-0
			Rs. 519- 7-9

# Annual Report of the Dacca Museum for 1943-44

## Committee of Management

### Ex-officio Members

Lt. Col. Dr. M. Hasan, Khan Bahadur, Chairman.  
*Vice-Chancellor, Dacca University.*

Mr. A. S. Larkin, C. I. E., I. C. S.  
*Commissioner, Dacca Division.*

Mr. T. N. Ramachandran, M. A.  
*Supt. Archl. Section, Indian Museum, Calcutta.*

### Nominated by the Government of Bengal

Khan Sahib Sayyid A. S. M. Taifoor

Rai Keshab Chandra Banerji Bahadur

### Nominated by the Commissioner, Dacca Division

Rai S. N. Bhadra Bahadur

Shifaulmulk Hakim Habibar Rahman Khan Akhunzada

### Elected by the Academic Council, Dacca University

Dr. S. M. Husain

Dr. D. C. Ganguly

### Ex-officio Secretary, but not a member

Dr. T. K. Bhattasali,

*Curator, Dacca Museum*

069.09 (Dac)  
Published by D. M. D.

N. K. Bhattasali, M. A., Ph. D.  
*Curator, Dacca Museum*





# PUBLICATIONS OF THE DACCA MUSEUM

By

**N. K. Bhattasali, M. A., Ph D.**

*Curator, Dacca Museum.*

AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY  
INDEPENDENT SULTANS OF BENGAL."

## 1. ICONOGRAPHY

OF

## BUDDHIST AND BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

Introduction of 39 pages giving the history of Bengal  
Architecture and Sculpture.

A full Index of 33 pages.

*Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S., Director of Public  
Instruction, Bengal ; 83 plates, containing 10 collotype and 147  
half-tone illustrations and one map ; Double-crown Octavo,  
Pages 274+39. Half-Morocco. Price Rs 25/-*

## SOME OPINIONS.

1. Sir John Marshall, Director General of Archaeology in India.  
"I have no doubt that it will prove a useful and attractive publication."

2. Dr. Suniti Kumar Chatterji, Khaira Professor of Linguistics,  
Calcutta University, in the *Modern Review*, January, 1930, in an article  
on "The Pala Art of Gauda and Magadha."

"And only recently has been published from Dacca Mr. Nalinikanta  
Bhattasali's book 'Iconography of Buddhist and Brahmanical sculptures in the

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D. W. D.

# Annual Report of the Dacca Museum

## FOR 1943-44.

### 1. The Dacca Museum Committee.

The following members constituted the Dacca Museum Committee during the year under review :—

#### Ex-officio.

1. The Vice-Chancellor, Dacca University, *Chairman.*  
Lt. Col. Dr. M Hasan, Khan Bahadur.
2. The Commissioner, Dacca Division.  
Mr. A. S. Larkin, C. I. E., I. C. S.
3. The Superintendent, Archaeological Section,  
Indian Museum, Calcutta.

Mr. T. N. Ramachandran, M. A.

*Nominated by the Government of Bengal.*

4. Khan Sahib Sayyid A. S. M. Taifoor
5. Rai Keshab Chandra Banerji Bahadur

*Nominated by the Commissioner, Dacca Division.*

6. Rai S. N. Bhadra Bahadur
7. Shifa-ul-mulk Hakim Habibar Rahaman Khan.

*Elected by the University of Dacca*

8. Dr. S. M. Hussain
9. Dr. D. C. Ganguli

*Ex-officio Secretary, but not a member.*

Dr. N. K. Bhattasali, Curator, Dacca Museum.

The Committee met on the 22nd March, 1944. The Annual Report for 1942-43 was passed. The appointment of a gardener was discussed and negatived for financial stringency. The Dearness Allowance paid to the menials was increased from Rs. 7/8 per head per mensem to Rs. 10/- per head per mensem. The Budget for 1944-45 was passed.

In sending in the Budget for 1944-45 for Government sanction, Government was addressed as follows :—

"In consideration of the prevailing conditions, the Committee were compelled last year to cut down their expenditure on other heads to provide



for Dearness Allowance to the two menials @ Rs 7/8 per head per mensem, which came to Rs. 180/- per annum. We requested Government to grant this extra amount to the Dacca Museum, in addition to the usual grants, but Government did not find their way to accede to the Committee's request. In the present Budget enclosed, the Dearness Allowance has been increased to Rs. 10/- per head per month, making a total of Rs. 240/- per annum. In view of the policy of the Government to help the staff of the educational institutions of Bengal with Dearness Allowance, may I again request Government to Sanction a temporary Dearness Allowance grant to the Dacca Museum for 1944-45 to the extent of Rs. 240/- in addition to the usual grants?"

The reply of the Government was :—

"It has not been possible for Government to make any grant to the Museum during the current financial year (1944-45) towards the payment of Dearness Allowance to the employees of the Museum."

## 2. Establishment.

There was no change in the establishment. The curator has been on the same pay for the last five years and it has not been found possible to give him the graded increment proposed by the Dacca Museum Re-organisation Committee, nor any Dearness Allowance.

## 3. Finance.

The income and expenditure of the Dacca Museum during the year under review are given below :—

### Receipts.

1. Opening balance.		468-0-3
2. Government Grants.		3648-0-0
(i) Annual grant	3000/-	
(ii) Grant for spirit	400/-	
(iii) Grant equivalent to D. U. grant	1000/-	
(iv) Grant equivalent to grant from Dacca Municipality	120/-	
(v) Grant equivalent to donations secured last year	40/-	

Total 4560/-

Reduced by 20% = 3648/-

3. Contribution from the Dacca University	1000/-
4. Contribution from the Dacca Municipality	120/-
5. Government grant for repairs and taxes	350/-
6. Donation	10/-

Total Rs. 5596-0-3

**Expenditure**

1. Salary of the staff.	3468/-
Curator @ 260/-	3120/-
Darwan @ 15/-	180/-
Chaprashi @ 14/-	168/-
	<hr/>
	3468/-
2. Provident Fund.	216-12
3. Natural History Section	2-12-6
4. Travelling allowance.	4-11-9
5. Library.	280-11-0
6. Annual Repairs and improvement of compound.	338/-
7. Contingency.	128/ 8
8. Printing	106- 4-6
9. Taxes	240-14-0
10. Electricity	81- 2-0
11. Specimens.	27-2-9
12. Dearness Allowance to menials @ Rs. 7/8 per head per month.	180- 0-0

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Total 5074-14-6

Receipts. 5596- 0-3

Exp. 5074-14-6

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Balance—521- 1-9

**4 Publications.**

Two Copies of the Iconography were sold during the year. The account of the fund is given below :—

**Receipts.**

1. By balance from the previous year.	Rs. - 1361- 2-11
2. By sale proceeds during the year.	37-12- 0

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Total 1398-14-11

**Expenditure.**

1. Postage	0-11- 3
2. Curator's share of the proceeds	18- 3- 8

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Total 18-14-11

Balance Rs. 1380/-



## 5. Archaeological Section.

### A. SCULPTURES

Financial stringency has made the provision of adequate amounts under the Head "Travelling Allowance" an impossibility, with the result that hardly any tour is undertaken by the curator and consequently, even the little amount provided under the Head "Specimens" remains unspent. All space inside the Museum has been filled up and government turned down our proposal for the provision of additional space by the erection of a new building. It is a matter for satisfaction, however, that in spite of these depressing conditions, the Archaeological Section is continuing to receive important additions.

The following three items were added to the Section during the year.

(i) An image of Avalokitesvara in black chlorite stone, 16½" in height. Found somewhere in the Bogra district and obtained and presented by Sj. Kanailal Saha of 229, South Maisandi, Dacca. The right arm is broken: the left hand holds the lotus. The Buddhist creed "*Ye Dharmma*" etc. is inscribed on the back. The paleography of the inscription, as well as the rounded top of the piece shows that it is a fairly early one, viz: of about the 10th century A. D. Artistically, it is a rather unpretentious production.

(ii) Terracotta plaques from the old temple of Siva on the bank of the big tank called Laskardighi at the village of Baghia, P. S. Tangivadi, Sub. Div. Munsiganj, Dt. Dacca. Presented by Sj. Janakinath Chakravarti of Janakibhavan, Wari, Dacca.

This temple of Siva on the bank of the Laskardighi is known to have been erected by one Ruparam Laskar in 1112 B. S. or 1706 A. D. and thus belongs to the closing years of the reign of Emperor Aurangzib. Rupram was an officer of the Nawab, probably in the Nawara (war-boats) Department. The temple itself is a rectangular one-chambered building. The four outer faces of the temple are all heavily decorated with terra-cotta plaques, depicting numerous deities and scenes,—some hilarious, some comic and some serious. Unfortunately, the temple is a deserted one and the Linga installed inside disappeared long ago. Though the building still stands firm, vandalism and natural decay have combined to work havoc on the terracotta plaques, the priceless art treasures of the temple. Many of them have got detached and Sm. Ganesh Chandra Chakravarti picked up some of them and presented them to the Dacca Museum in the name of his grandfather. These plaques have been bound together into a panel and exhibited in the Museum. There are seven plaques altogether:—



(1) Two dancing girls with hands locked above head, with a piper in between, dancing with energy, 8"×8".

(2) *Yamaduta* (Pluto's agent), a large figure with matted locks, holding a sinner by the hair, 6"×8".

(3) A rider on elephant. 6"×8".

(4) The same as No. 2

(5) Two pairs of a piper and a dancing girl, all dancing energetically, one of the pipers rather indelicately holding up the skirt of the girl next to him. 12"×8".

(6) A spirited horseman, the horse leaping forward as if to charge. The man is armed with sword and buckler and below is the figure of a prostrate man. 6"×8".

(7) *Yamaduta* (Pluto's agent) with matted locks. 7"×8".

Artistically, the pieces are not of much excellence. But they undoubtedly serve to show that even in 1706 A. D. the art traditions of Bengal were very much alive. A number of other structures of the same period are known all over Bengal, similarly decorated with terracotta plaques of varying degrees of artistic excellence.

(iii) The third object acquired during the year is a curious copper-plate inscribed in Persian characters, 9½"×9½". The inscription contains a prayer invoking the aid of God, the Prophet, Ali, Fatima and her sons Husain and Hasan and the anjels to protect a person from all evils. The person on whose behalf the prayer is invoked is Husain Khan. The document is undated, but cannot be very old. The orthodox Muslims generally use these inscribed tablets, most often written on paper or clay vessels, as charms against epidemics.

## (B) Coins

Two gold coins presented by the Government of Bombay and two silver coins presented by the Government of Bengal were the only additions to the coin cabinet. The gold coins are the Padmatankas of the Yadavas of Devagiri, with the word Sri-Rama imprinted on them. One of the silver coins is of Jalaluddin Muhammad Shah of Bengal, the renegade son of Raja Ganesh. It is of the Tughra type and the date is probably 831H. The other coin is of Nasiruddin Mahmud Shah and the date reads like 869 H.

The serial number came up to 3472.

## 6. Library

Forty four items were added to the Library during the year under review, of which the following deserve notice.



1. Twentieth Century English-Hindi Dictionary of Technical terms, Vols. A and B. Ed. Suksampatti Rai
2. Select Inscriptions bearing on Indian History and civilisation. Ed. Dr. D. C. Sarkar.
3. ভারতচন্দ্রের গ্রন্থাবলি। Ed. Sajani Kanta Das and Brajendra Nath Banerji.
4. Catalogue of Sanskrit Manuscripts in the Bangiya Sahitya Parisat.
5. Catalogue of printed books in the Bangiya Sahitya Parisat.
6. Sivaji and his times : By Sir J. N. Sarkar.
7. Fall of the Mughal Empire. Vols. I, II, III By Sir J. N. Sarkar.
8. যশোহর খুলনার ইতিহাস, প্রথম খণ্ড By S. C. Mitra.
9. মেদিনীপুরের ইতিহাস : By Jogesh Ch. Basu.
10. সিরাজ-উদৌল্লা : By A. K. Maitra.
11. Dara Shuko : By Dr. K. R. Qanungo.
12. বিহারীলালের কাব্যসংগ্রহ : C. U. Edition.
13. রমেশচন্দ্র দত্তের গ্রন্থাবলি : Basumati Edition.
14. হারামণি : Collection of old songs by Mv. Muhammad Mansuruddin. Pub. Calcutta University.
15. Rivers of the Bengal Delta. By S. C. Majumdar.
16. মুর্শিদাবাদের কথা : By S. C. Chatterji.
17. Mahabharata : Sabha : Part I. Ed. F. Edgerton.
18. বারেন্দ্র ভাট্টাচীরুলের বংশাবলি : Ed. Parvvinath Sarma.
19. কেতকাদাস কেমানন্দ বিরচিত মনসা মঙ্গল। ১ম খণ্ড। Ed. Yatindranath Bhattacharyya. Pub. Calcutta University.
20. Author Catalogue of Printed books in the European languages in the Imperial Library. Vol. III. F—H. Vol. IV, I—L.
21. Some historical aspects of the Inscriptions of Bengal. Dr. Benoy Ch. Sen. Pub. C. U.
22. Early Administrative System of the East India Company in Bengal. Vol. I, 1765-1774. By D. N. Banerji. Presented by the Author.
23. কবীন্দ্র রচিত অষ্টাদশপর্ক মহাভারত : Ed. Gauri Nath Sastri, Dhubri, Presented by Sj. Visva Ranjan Bhaduri.
24. History of Bengal. Vol. I. Ed. Dr. R. C. Majumdar. Published by the University of Dacca. Presented by the University.

The following Journals were subscribed or purchased during the year:—

1. Journal of the Numismatic Society. IV, V-1942-44.
2. Indian Culture. Vol. VIII.

3. Indian Historial Quarterly, Vols. XVIII. XIX
4. Journal of the Royal Asiatic Society of Bengal. Third Series, Vol. VIII, 1942.
5. Visvabharati Quarterly, A. N. Tagore Number.
6. Journal of the Indian Society of Oriental Art. Vol. I. Nos. 1-2, III-2, IV, V, VI, VII, IX, X.
7. বঙ্গদর্শন। Ed. Bankim Chandra Chatterji, Vols. I-IX. Reprint by the National Literature Company.
8. বঙ্গীয় সাহিত্য পরিষৎ পত্রিকা, ৪৯. ৫০ খণ্ড।

### 7. Visitors and Publicity.

The Publicity activities of the Curator were well-maintained throughout the year. Chief among them was a series of broadcasts from inside the Dacca Museum, explaining to the public the exhibits of the Dacca Museum. The authorities of the Dacca Station of the All India Radio made elaborate arrangements for the purpose and connected the Museum electrically with their Studio and the broadcasts were actually made from inside the Dacca Museum, where the Microphone and the other instruments were installed for every occasion. These broadcasts became very popular, but they were unaccountably stopped after the 8th broadcast, when only about one-fourth of the exhibits had been explained. The broadcasts were made on the following dates. I. 30-4-1943. II. 27-5-1943. III. 29-6-1943. IV. 2-7-1943. V. 29-7-1943. VI. 31-8-1943. VII. 1-10-1943. VIII. 26-10-1943.

A list of the other lectures is given below :—

8th Aug. 1943, Lecture on Rabindranath at Jagannath Hall, Dacca University.

19th Oct. 1943. Broadcast on the system of Kulinism in Bengal at Dacca Radio

31st Jan. 1944. Chairman, Sarasvat Sammelan, Wari, Dacca.

11th March. 1944. Lecture on the Folk Literature of Bengal as Chairman of a Symposium on the Subject called by the Dacca Hall Students' Union, Dacca University.

The students of the History Class of the Dacca Intermediate College, under the charge of two of their lecturers, visited the Museum in four batches on four different dates and were shown round by Curator with exhaustive guide lectures, the visits lasting for about four hours, on each occasion.



The number of visitors again declined during the year under review owing to the recrudescence of riots in July. The disturbed state of the town is faithfully reflected in the number of visitors to the Museum. The following comparative table is interesting.

Year	No. of days open	Visitors : Male	Visitors : Female	Total
1939-40	284	26868	3254	30122
1940-41	285	28677	3679	32356
1941-42	270	13575	1491	15066
1942-43	286	20951	1557	22508
1943-44	286	18155	1714	19869

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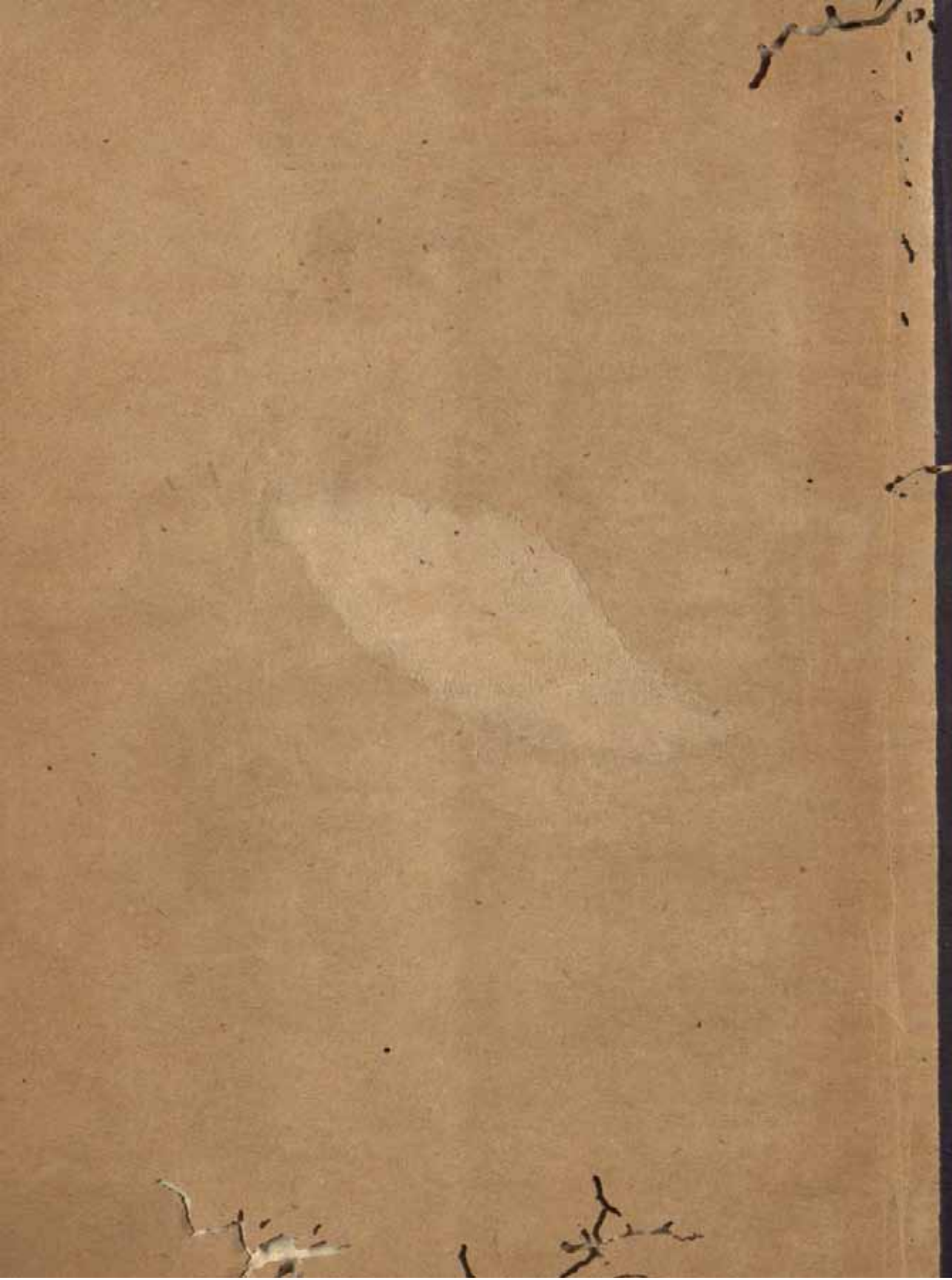
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